

PANTERA

COWBOYS FROM HELL



PARENTAL
ADVISORY
EXPLICIT LYRICS



PANTERA

COWBOYS FROM HELL

Special thanks to Nick Bowcott and Kim Zide Davis.



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FOREWORD

COWBOYS FROM HELL

When Atco Records unleashed Pantera's aptly named *Cowboys from Hell* album on the unsuspecting metal-loving public in 1990, it may have been the band's major label debut, but it certainly wasn't their first release. In fact, the Texan outfit had released no fewer than four albums prior to this one—all on their own label. That said, *Cowboys from Hell* was the first opportunity the world at large got to hear the band and also the first one that featured the fearsome, metallic beast into which Pantera had evolved.

From the hypnotically catchy yet, heavy, opening riff of the album's title track, to the explosive finale of the aptly named "The Art of Shredding," it was immediately obvious that Pantera was no ordinary band and their guitarist—then going by the handle "Diamond Darrell"—was no run-of-the-mill metal guitarist. Both were clearly destined for greatness, and it didn't take long for that prophecy to come to pass. By the mid-'90s, Pantera were rightly being hailed as the greatest metal band of their generation, and Dimebag Darrell (yep, his nickname evolved!) was rightfully considered by many as being the most significant and influential metal guitarist to have emerged since Edward Van Halen—a player who had a profound influence on Dime. *"His raw spontaneity always lights me up,"* Dime once told me. *"He made me look at the instrument in a different way, man. He made me look at it as a tool you can screw around with rather than something you should always play very carefully and precisely. He proved technical playing can still be aggressive."*

Cowboys from Hell is packed full of the unique mix of musical skills and ingredients that made both the band and their axeman world famous, and also caused them to have a profound influence on all who followed in their trail-blazing wake—and, if truth be told (and admitted!) on many that went before them too. Let's take a quick look at some of them...

Rhythm 'n' Bruise

Cowboys from Hell is a testament to the importance of having great riffs, great arrangements, and killer rhythm chops. It is also proof perfect of the incredibly tight, subconscious rhythmic bond that existed between Dime and his brother Vinnie Paul, Pantera's drummer extraordinaire. *"Well balanced players rip on rhythm as well as lead,"* Dime attests. *"As far as I'm concerned, it's no good being able to wail out smokin' leads if your rhythm chops hug! [Note: "hug" is Dimebonics for "suck" or "stink"!] I've been into rhythm playing since day one, and a lot of that has to do with having a brother who kicks ass on drums. I grew up jamming with Vinnie, and he definitely taught me the importance of timing and playing tight—and that, along with some great chops, is what rhythm playing is all about."*

Of course, great rhythm chops without great riffs are of no value—enter Dime the riff writer from hell. "Like another of his idols, Black Sabbath's Tony Iommi, Dime had the ability to pen riffs that were heavy, memorable, and, dare I say it, melodic, albeit in a twisted sense! From the infectious E minor blues scale riff that is "Cowboys from Hell" (Figure 1) to the disturbing, chromatic descent that opens "Message in Blood," (Figure 2) Dime's riffs are instantly unforgettable.

Figure 1

E5

Play 3 times

mf (w/dist.)

w/slight P.M. -----

T

A

B

12 15 12 15 13 12 13 14 12

12 15 12 15 13 12 15 12 15 12 (12)

*Gtr. is doubled.

Figure 2

His use of major and minor diads (two-note chords) is also inspired. The verse riff of “The Sleep” (Figure 3) and the pre-chorus of “Message in Blood” are both great examples of this trait in action.

Figure 3

Perhaps Dime’s most brilliant rhythm playing gift, though, was his innate ability to make a motif based on a single note both memorable and immediately recognizable. The syncopated, single-note intro riff to “Psycho Holiday” (Figure 4) is a great example of this trait in action—creating a hypnotic rhythmic pulse.

Figure 4

“A lot of Pantera’s riffs are tight-assed power grooves like this,” he once told me. “In a way, I’m kind of a percussionist when it comes to picking, because a lot of my rhythmic patterns are almost drum patterns...like the beginning of “Psycho Holiday.” Only one note (F) is being hit but, you know exactly what the song is thanks to the rhythmic pattern being pounded out.”

The Art of Shredding

This entire book could easily be dedicated to the dissection of Dime's lead-playing brilliance! While processing the chops to blaze at the speed of light, like many of his heroes—including Edward Van Halen, Randy Rhoads, Ace Frehley, and Billy Gibbons—Dime instinctively knew when to slow it down and let a handful of well-chosen, well-placed notes do the talking. His restrained, yet remarkably musical openings to his solos in "Cowboys from Hell" and "Cemetery Gates" illustrate this ability to the tee. *"I hate guys who play fast leads all the time just because they can,"* Dime once remarked. *"C'mon, slow down and play some notes that count, dude. Hell, I'll take one note over a million any day! Play that one note with heart, feel, and guts, and then let that sucker sing, just like Billy Gibbons does. Hey, don't get me wrong, I love wailing out leads as much as the next guy BUT only if it complements the track. To me, playing what works best for the song is much more impressive than trying to impress other guitarists by jerking off all over the neck or showing off your new three-handed guitar technique. Tone and feel are much more important."*

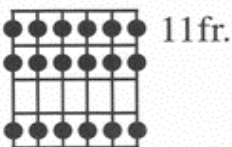
When Dime feels the time is right to shred though, boy, does he, and "Cowboys from Hell" is a great showcase of his remarkable abilities in this area. His use of wide stretches and legato (hammer-ons and pull-offs) to create lightning-fast runs while flowing like fluid is world class, as is his note choice, deft use of pinch-harmonics, and superbly controlled, emotive employment of wide bends and vibrato. The inspiration for the wide, fretboard-hand stretches he often does came from Eddie Van Halen: *"I kept seeing pictures in Guitar World of him doing big-assed, left-hand finger stretches, and that inspired me to start dicking around with wide-stretch ideas of my own. Another thing I learned from studying those pictures was the importance of my little finger. It's there, so use it—it definitely gives you more reach."*

Another trademark Van Halen trait Dime uses to great effect are symmetrical runs, namely employing the same exact fingering pattern on each string during a run. Figure 5, a run similar to one used near the start of his "Cowboys from Hell" solo, is a perfect illustration of this idea in action. Figure 6 shows a fretboard diagram of the symmetrical fingering used in this lick.

Figure 5



Figure 6



I'll let Dime explain how he came up with the above: *"How I came up with this ascending passage was real simple. I was messing around with a wide-stretch lick on the low E string [marked as "initial lick" in Figure 5] and figured, hey, let's see what happens if I take this pattern right across the neck and end on the high E string. I tried it, it sounded cool as shit, and so I used it in my 'Cowboys...' lead. I have absolutely no clue what's happening scale-wise—to me it's just a ripping E minor run that works. I'm into futzing around with symmetrical runs in a major way."*

Harmonic Screams

Perhaps one of Dime's most celebrated techniques is his penchant for using his whammy bar to make natural harmonics literally scream. The first time most of the world heard this was at the end of "Cemetery Gates," where Dime used this technique to duplicate vocalist Phil Anselmo's emotional screams with uncanny accuracy. How does he do this? Once again, I'll let Dime explain: *"I stumbled upon harmonic squeals when I was dicking around one day. A lot of people think I use a harmonizer or a [Digitech] Whammy pedal to do them, but I don't: all I use is my bar and some natural harmonics. To make a harmonic scream, I first dump my Floyd Rose [locking whammy bar system] real quick, hit a harmonic with my left hand while the string is still flapping, and then use the bar to pull it up to the pitch I want. If this sounds complex to you, don't skitz...it's actually a pretty simple thing to do once you've got the technique down. Here's the idea broken down into four easy steps:*

Step 1: Flick the string you want to hit the harmonic on with your left (fretboard) hand.

Step 2: Dump the bar down.

Step 3: Lightly tap the harmonic you want with a left-hand finger.

Step 4: Let the whammy bar come back up real smoothly—so the harmonic squeals like a pig!"

This said, to make matters a little more complex...

1. Dime often does this with those hard-to-hit harmonics that reside between the frets—like the one that can be found about $\frac{1}{4}$ of the way between the second and third frets on the G string. It's hard to find and needs a lot of distortion to coax out, but when you catch it right, boy does it squeal beautifully! A perfect way to get used to locating those "in-between the frets" harmonics is to master the intro to "Heresy" (Figure 7), which is 100 percent constructed from natural harmonics and includes two of those hard-to-hit ones.

Figure 7

Figure 7 shows two systems of musical notation for the intro to "Heresy" by Dimebag Darrell. Each system consists of a standard musical staff with a treble clef and a key signature of two sharps (F# and C#), and a guitar tablature staff below it. The first system is marked "N.C." (Natural Chord) and "f (w/dist.)" (forte with distortion). The second system is marked "(harm.)" (harmonic). Both systems show a sequence of notes and fret numbers (5, 4, 4, 4, 4, 4, 3, 3, 3, 3, 2.75, 2.75, 2.75, 2.25, 2.25, 2.25, 2.25, 2, 5) that correspond to the notes on the staff. The tablature staff is labeled "T", "A", and "B" for the strings.

2. Dime often pulls harmonics past their regular pitch—a move that requires fine control over the whammy bar and also calls on you to use your ears as well as your hands to hit the note(s) you're aiming for. To help control this with precision, here's what Darrell does: *"I've found that with the bar aiming towards the back of the guitar [Photo A], I can more accurately get to the note I'm aiming for because I have to push the bar down to get there—think about it! But whenever I'm aiming for a gut-wrenching squeal, I go for it with the bar facing the front [Photo B]. There's a different feel to both, so experiment and find which works best for you. Backward or forward? The choice is yours."*

Photo A

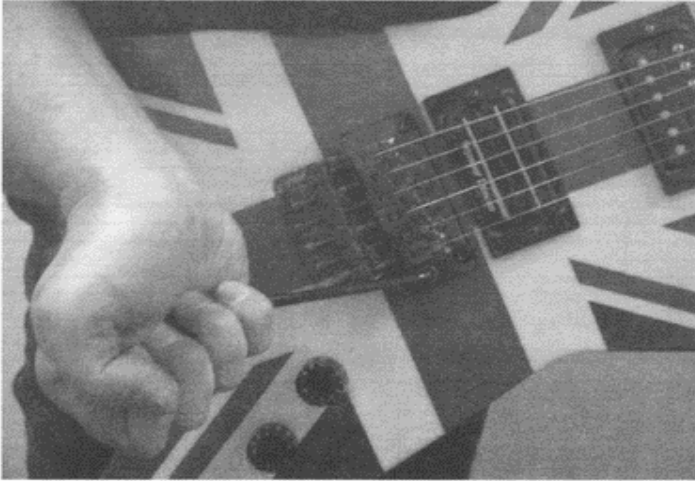
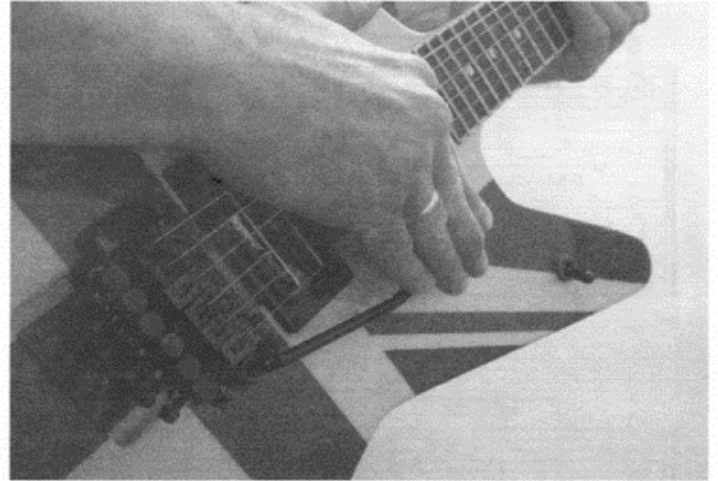


Photo B



The book you are holding was painstakingly and meticulously transcribed by one of the industry's finest and most respective purveyors of this art—Danny Begelman. That said, guitar playing is a deeply personal thing, and the interpretation of another player's work is, and will always be subjective—unless the artist whose work is under the microscope is intimately involved in the process. And, as we all know, sadly that wasn't possible in this case, as Dime is regrettably no longer with us...I know for a fact that if he was, though, he would've poured over every single note! So, while Danny's incredible work serves as the ultimate road map, if you hear something differently or feel more comfortable playing the same notes in a different place on the neck, then go for it! As Dime once said, *"...remember, it's all good, everything goes and there ain't no rules or boundaries. So get off! Tear it a new ass, tear it hard, rip gaping holes in it! Make tracks, leave marks!"*

R.I.P. Dime. Your music, mayhem, mirth, memory and inspiration live on...and always will.

Nick "Hitchcock" Bowcott, July 2007

THE ART OF SHREDDING

Moderately ♩ = 140

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Intro:

Drums

F5
Bass Gtr.

Bass gtr. cont. simile

F5 E5 Eb5

Elec. Gtr. 1 (w/dist.)

F5

E5 Eb5

f P.M. --i

P.M. --i

pick slide

F5 E5 Eb5

P.M. --i

F5 E5 Eb5

P.M. --i

15^{ma}

Elec. Gtr. 2 (w/dist.)

harm.

f

F#5

P.M. -----i

A.H. -----i

P.M. -----i

15 B5

P.M. throughout

19 F#5

TAB

23 B5

TAB

27 C#5 A/C# C#5 A/C#

TAB

Faster ♩ = 232

Bass & Drums tacet

E5

Rhy. Fig. 1

Play 4 times

31

P.M. - - - - P.M. P.M. - - - - P.M. P.M. - - - - P.M.

TAB

Bass & drums enter

w/Rhy. Fig. 1 (Elec. Gtr. 2) 3 times

E5

33

Whoa!

Bb5
Elec. Gtr. 2

B5

Bb5

G5

39

TAB

Verse 1:

E5

G#5

Un-i - ty is a rare thing__

Blind eyes of so - ci - e - ty bring__

Rhy. Fig. 2

P.M. - - - P.M. - - - P.M. - - - P.M. - - -

P.M. - - - - -

TAB

E5

Bb5

B5

Bb5

B5

the cat - e - go - ry of mi - nor - i - ty,__

now what are we sup - posed__ to be?__

P.M. - - - P.M. - - - P.M. - - - P.M. - - -

P.M. - - -

P.M. - - -

P.M. - - -

P.M. - - -

TAB

E5

G#5

Born free

to be

pow - er - less__ to change__ the world__

P.M. - - - P.M. - - - P.M. - - - P.M. - - -

P.M. - - - - -

P.M. - - - - -

TAB

53 E5 B♭5 B5 B♭5

with our lives in the hands of mad - men. _____ Yow! _____

end Rhy. Fig. 2

P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - -

TAB

2 0 0 0 0 2 0 0 0 0 2 0 0 0 0 3 1 3 1 2 4 2 1 12

Interlude:

57 E5 Rhy. Fig. 3 end Rhy. Fig. 3

P.M. - - P.M. P.M. - - P.M. - - P.M. P.M. - - P.M. P.M. - - P.M. P.M.

TAB

0 0 5 0 3 1 0 0 7 5 0 5 3 0 0 6 0 6 7 5 0 0 5 3 0 0 0 7 5 0 5 3 0 6 7 6 6 6 5 4 4

61 B5/F#

TAB

4 2 2

Verse 2:

w/Rhy. Fig. 2 (Elec. Gtr. 2)

64 E5 G#5

Now in times when so - ci - e - ty needs us this is where the sin be - gins.

68 E5 B♭5 B5 B♭5 B5

We're a - ware they're go - ing to free us, rage from our hearts with - in.

72 E5 G#5

Born of this world, which is a liv - ing hell.

76 E5 Bb5 B5 Bb5

But we'll be clos - er to heav - en. So

Chorus:

w/Rhy. Fig. 3 (Elec. Gtr. 2) 4 times

80 E5

now, this is the art to shred...

84

it's on - ly e - mo - tion.

88

this is the art to shred...

92

it's on - ly e - mo - tion.

Interlude:

96 E5

Elec. Gtr. 2

P.M. throughout

TAB

116

G5 F#5 F5 Bb5 E5

P.M. ----- P.M. - - P.M. - - -

TAB

3 0 3 0 3 5 5 5 5 5 5 4 4 4 3 3 3 3 3 0 3 0 3 2

120

Bb5 F5

P.M. ----- P.M. -----

TAB

2 0 2 0 2 0 2 0 3 0 3 0 3 3 3 3 3 3 3 3 3 3

123

G5 F#5 F5 Ab5

8va -----

Shred! -----

pick slide pick slide

TAB

3 0 3 0 3 5 x 4 x 3 3 6 4

Dbl. time ♩ = 232

127

Gb5 Ab5 E5 Gb5

(8va) -----

TAB

6 6 6 6 7 6 6 6 6 6 6 6 4 4 4 4 6 6 6 6 7 6 6 6 6 6 6 6 6 6 6 6 2 2 4 4

131 A \flat 5 G \flat 5 A \flat 5 E5 G \flat 5

TAB

135 A \flat 5 G \flat 5 G5 G \flat 5 F5 E5 E \flat 5 D5 C5

Elec. Gtr. 3 (w/dist.) 8^{va} - -

f

TAB

Elec. Gtr. 2

P.M. -----

TAB

Guitar Solo:

* C5
(8^{va})

Elec. Gtr. 2 tacet

A5

C5

139

TAB

w/trem. bar

TAB

*Chords implied by bass gtr.

147 (8va)----- A5 D5

151

(8¹²)

E5 F5 G5 A5 D5

w/trem. bar

TAB

20 17 20 17 20 19 15 10 15 10 17 13 13 17 15 12 16 12 16 15 13 14 15 13 14 22

9 10 12 14 7

155

(8va) E5 F5 G5 A5 G5 A5 G5 A5 D5

10 6 10 6 15 12 15 12 22 (22)

1 1/2

TAB

9 7 10 8 12 10 14 12 12 14 12 14 12 14 12 14 12 14 7 5

159

(8va) E5 F5 G5 A5 D5

15 12 15 12 20 15 20 15 22 (22) 5 8

A.H. 1 1/2

TAB

9 7 10 8 12 10 14 12 7 5

163

E5 F5 G5 B5 C5 D5 D#5

7 10 8 11 10 13 7 10 8 11 10 13 11 14

TAB

9 7 10 8 12 10 4 2 5 9 7 5 8 6

w/Rhy. Fig. 3 (Elec. Gtr. 2)

167 E5

So

Chorus:

w/Rhy. Fig. 3 (Elec. Gtr. 2) 4 times

171 E5

now, this is the art_____ to shred....

175

it's on - ly e - mo - tion._____

179

this is the art_____ to shred....

183

it's on - ly e - mo - tion._____

Outro:

187 E5

Elec. Gtr. 2

P.M.

TAB

190

Right!

(P.M.)-----

TAB

CLASH WITH REALITY

Moderately ♩ = 86

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Intro:

Ab5

Elec. Gtr. 1 (w/dist.)

Drums

f

TAB

2 4 2 4 2 4 2 4 2 5 4 2 5 4 2 2 5 4 2 3 4 5 4 2

TAB

2 4 2 4 2 4 2 4 2 5 4 2 6 4 6 4 6 5 4 1/2 (4) 2 2 4 2 4 2 4 2 4 2 5 4 2

7

D5

TAB

5 4 2 2 5 4 2 3 4 5 4 2 2 4 2 4 2 4 2 4 2 5 4 2 6 4 6 4 6 5 7 7 7 7 5 5

Drums play dbl.-time feel

10

Ab5

P.M. - - - - -

TAB

4 4 4 2 4 2 4 4 4 2 4 2 5 5 5 4 2 5 5 4 2 2 2 5 5 4 2 3 3 4 4 5 4 2

12

(P.M.)

TAB

4 4 4 2 4 2 4 4 4 2 4 2 5 5 5 4 2

6 4 6 4 6 4 6 5 7 7 7 7

D5

Drums end dbl.-time feel

[illegible]

21

A (b5, b) D5

TAB

4 6 4 6 4 6 4 6 4 6

2 4 2 4 2 4 2 4 2 4

7 7 7 7 7

6 5 5 5 5

Verse:

23 *Bb5*

1. Some - times _____ I know I feel un - touch - a - ble. _____
 (2.) rel - e - vant theme, _____ a sit - u - a - tion and there's noth - ing but right. _____

P.M. -----

TAB

25

Drown - ing in life, caught up in the ac - ces - si - ble. _____
 In kicks the door, no - bod - y moves 'cause in walks the prob - lem. _____

P.M. -----

TAB

27

Back down the ground, I hear the sound, there's no es - cape. The con - crete cloud _____
 Dic - tates your fate, e - victs, con - victs, who'll sign the writ of life? _____

P.M. -----

TAB

29

spill - ing on me, _____ drench - ing me with lay - men's sins. _____
 This now be - comes their mor - bid game. _____

P.M. -----

TAB

41

the in - de - scrib - a - ble.

1. D5

Clash with!

TAB

2 4 2 4 2 4 2 4 2 5 4 2

6 4 6 4 6 4 6 5 7 7 7 7

Drums play dbl.-time feel

43

Ow!

Let the dogs

P.M. -

TAB

4 4 4 2 4 2 4 4 4 2 4 2 5 5 5 4 2

5 5 4 2 2 2 5 5 4 2 3 3 4 4 5 4 2

45

lie where we f***-in' sleep! 2. Ir -

A(b5,β) D5 D5

Clash with!

(P.M.) -

TAB

4 4 4 2 4 2 4 4 4 2 4 2 5 5 5 4 2

6 7 7 7 7 7 7 7 6 4 6 4 6 5 7 7 7 7

Interlude:

48

E5 N.C. E5

P.M. - P.M. - P.M. - P.M. - P.M. - P.M. -

TAB

12 12 11 11 12 12 5 6 7 6 5 6 12 12 11 11

0 0 0 0 0 0 6 5 6 7 6 5 6 0 0 0 0 0

1. N.C. || 2.

Drums play dbl.-time feel
E5

51

(P.M.) - 1

P.M. - - - 1 P.M. - - - 1

C5 D5

TAB

10 10 1 2 3 2 1 2 0 0 10 10 5 7 12 11

0 0 2 1 2 2 1 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0

54

N.C. E5

TAB

12 12 5 7 6 5 6 12 12 11 11

0 0 0 0 0 0 0 0 6 6 6 6 5 6 0 0 0 0 0 0 0 0 0 0

56

1. N.C. || 2. N.C.

TAB

10 10 2 1 2 3 2 1 2 0 0 0 0 0 0 0 2 1 2 3 2 1 2

0 0 0 0 0 0 0 0 0 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0

Guitar Solo:

Drums end dbl.-time feel

F#5

Elec. Gtr. 3 (w/dist.)

58

f w/wah

TAB

x x 2 x 2 x x x 4 x 2 x 5 4 5 4 5 4 5

x x 2 x 2 x x x 4 x 2 x 5 4 5 4 5 4 5

Elec. Gtr. 2 (w/dist.)

f w/wah

TAB

x x x x x 2 x x x x x 4 5 4 x x 3 2 x x 5 4 2 4

x x x x x 2 x x x x x 4 5 4 x x 3 2 x x 5 4 2 4

Elec. Gtr. 1

TAB

14 13 14 14 7 8 9 8 7 9

2 2

60

TAB

14 16 14 19 17

TAB

14 16 14 16 14

TAB

14 13 12 7 9 7 8

Elec. Gtrs. 2 & 3 tacet

62

Elec. Gtr. 4 (w/dist.)

f 3 3 3 3 3 3 3 grad. bend

TAB

17 14 17 14 14 17 14 14 17 14 17 16 14 16 17 17 16 14 16 14 17 14 17 16 14 16 14 17 14 17 16 14 16 14

Elec. Gtr. 3

Elec. Gtr. 2

TAB

19 16

TAB

14 13 14 6 9 6 7 7 7 7 7

(8^{va})

C5

D5

64

TAB

17 16 21 20 19 22 21 22 21 22 21 22 21 22 21 22

TAB

14 13 12 5 7 5

Interlude:

Drums play dbl.-time feel

E5
Elec. Gtr. 1

N.C.

66

TAB

12 11 12 5 6 6 6 5 6

68

TAB

12 11 10 2 1 2 3 2 1 2

70

TAB

1 1 1 3 3 3 1 1 1 0 0 0

*Depress trem. bar to slack.

**Depress trem. bar down approx. 1 1/2 steps
(sounding pitch should be C#).

Chorus:

Drums end dbl.-time feel

Ab5

72

Clash with re - al - i - ty, it rears its ug - ly head.

TAB

2 4 2 4 2 4 2 4 2 5 4 2 5 4 2 2 5 4 2 3 4 5 4 2 2 4 2 4 2 4 2 4 2 5 4 2

75

Clash with re - al - i - ty,

TAB

6 4 6 4 6 5 4 (4) 2 2 4 2 4 2 4 2 4 2 5 4 2 5 4 2 3 4 5 4 2

78

the in - de - scrib - a - ble. Clash with...

TAB

2 4 2 4 2 4 2 4 2 5 4 2 6 4 6 4 6 5 7 7 5 5

80

re - al - i ty.

TAB

0 0 0 0 0 0 0 5 7 0 0 0 0 0 0 0 6 0 0 0 0 0 0 0 7 0 0 0 1 1 1 1 5

82 E5 G5 A5 B \flat 5 A5 B \flat 5 C5

(P.M.) P.M. P.M.

T
A
B

84 E5 F5 G5

Clash with! Re - al - i - ty.---

(P.M.) P.M. P.M. P.M.

T
A
B

86 E5 G5 A5 B \flat 5 A5 B \flat 5 C5

(P.M.) P.M. P.M.

T
A
B

88 E5

Whoa!---

(P.M.)

T
A
B

90

G5 B \flat 5 B5

(P.M.)

TAB

Drums play dbl.-time feel

92

E5 F5 G5

Clash!

(P.M.) P.M. P.M. P.M.

TAB

94

E5 G5 B \flat 5 B5 G5 E5

(P.M.) P.M. P.M.

TAB

CEMETERY GATES

Moderately ♩ = 122

w/half-time feel

Intro:

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

F#m7
Acous. Gtr.

Asus2

E5

D⁶₉

mf
hold throughout

Elec. Gtr. 1 (w/dist.)

mp

F#m7

Asus2

E5

D⁶₉

Verse 1:

F#m7

Asus2

E5

D⁶₉

Acous. Gtr. cont. simile

Rev - 'rend, _____

rev - 'rend, _____

is this _____ some con-spir - a - cy?

13 F#m7 Asus2 E5 D⁶₉

Cru - ci - fied__ for__ no sins,__ an im - age be - neath__ me.

17 F#m7 Asus2 E5 D⁶₉

Lost with - in my plans__ for life,__ it all__ seems so__ un - real.__

21 F#m7 Asus2 E5 D⁶₉

I'm a man cut in half__ in this world,__ left in my mis - er - y.__

Acous. Gtr.

hold - - - - - hold - - -

TAB

2 4 2 2 2 2 0 2 4 0 4 2 0 2 4 0 4 2 0 4 3 5 6 0 5 7 6 7

25 F#m7

*Elec. Gtr. 2 (w/dist.)

mf

TAB

5

*w/Digitech Whammy™ pedal

(hold) - - - hold - - - - - hold - - - - -

TAB

0 7 9 0 9 10 9 11 4 2

Elec. Gtr. 1

w/delay

TAB

0 5 5

Instrumental:

28 $F\sharp m6$ $F\sharp m(b6)$ $F\sharp m$ $F\sharp m7$

TAB 4 3 5 (5) 2 4 5

2 5 2 5 2 2 4 2 4 2 2 3 2 3 2 2 2 2 2 2

TAB 4 2 4 2 4 2 4 2 4 2 4 2

32 $F\sharp m6$ $F\sharp m(b6)$ $F\sharp m$ N.C.

TAB 7 (7) 4 9 3 3 2 5

2 5 2 5 2 2 4 2 4 2 2 3 2 3 2 4 6 5 2 4 2

TAB 4 3 2 4 6 5

36 F#m7 Asus2 E5 D⁶₉

TAB

TAB

40 F#m7 Asus2 E5 D⁶₉

TAB

TAB

*Elec. Gtrs. 1 & 2 8va.

44 (8va)

TAB

TAB

Faster ♩ = 138

48 A5 F5 A5 F5
Elec. Gtr. 3 (w/dist.)

f P.M. ----- A.H. A.H. P.M. ----- A.H. A.H. -

1.2.
F5

TAB

2 0 0 0 0 2 1 2 3 2 3 4 2 3 2 0 0 0 0 0 2 1 2 3 1 2 3 2 2

3. end half-time feel

52 F5 E5 F5 F#5 A5 B5 C5 E5 F5 F#5 A5 B5

A.H. P.M. - P.M. - - - P.M. - - - P.M. - P.M. - - -

TAB

3 1 2 3 2 3 4 2 2 2 2 0 0 0 0 4 2 2 2 2 5 2 3 4 2 2 2 2 0 0 0 0 4

56 C5 E5 F5 F#5 A5 B5 C5 E5 F5

P.M. - - - - - P.M. - - - P.M. - - - - - P.M. - - - - -

TAB

2 2 2 5 2 3 4 2 2 2 0 0 0 0 4 2 2 2 2 5 2 3 0 1

59 F#5 A5 B5 C5 E5 F5 F#5

P.M. - - - P.M. - - - - - P.M. - - - - -

TAB

4 2 2 2 0 0 0 0 4 2 2 2 2 5 2 3 4 2

Verses 2 & 3:
resume half-time feel

62 F#m7 Asus2 E5 D₉⁶

2. The rev - 'rend, he turned to me with-out a tear in his eyes.
3. Some-times when I'm a - lone, I won-der a - loud

Elec. Gtr. 4 (clean-tone)

mf hold throughout

TAB

66 F#m7 Asus2 E5 D₉⁶

Elec. Gtr. 4 cont. simile

It's noth-ing new for him to see, I did - n't ask him why.
if you're watch - ing o - ver me, some-place far a - bound.

70 F#m7 Asus2 E5 D₉⁶

I will re - mem - ber the love our souls had sworn to make.
I must re - verse my life, I can't live in the past.

74 F#m7 Asus2 E5 D₉⁶

Now I watch the fall - ing rain, all my mind can see now is your face.
Then set my soul free, be-long to me at last.

Elec. Gtr. 3

pick slide

TAB

Pre-chorus:
end half-time feel

78 F#5 A5 E5

1. Well, I guess you took my youth, and
2. Through all those com - plex years, I

TAB

80

gave it all a way.
thought I was a lone.

D5 A/C#

TAB

82

Like the birth of a new found joy, this love would end in rage.
I did - n't care to look a - round and make this world my own.

F#5 A5 E5 D5 A/C#

Elec. Gtr. 3 cont. simile

86

And, when she died, I could - n't cry, the pride with - in my soul.
And, when she died, I should have cried and spared my - self some pain.

F#5 A5 E5 D5 A/C#

90

You left me in - com-plete, all a - lone as the
You left me in - com-plete, all a - lone as the

F#5 A5 E5

Elec. Gtr. 3

TAB

93

mem - o - ries now un - fold.
mem - o - ries still re - main.

D5 A/C# E/G# A5

To Coda

P.M. -----

TAB

Chorus:
resume half-time feel

95 A5 F5 A5

Be - lieve the word,

P.M. A.H. A.H. P.M.

TAB

98 F5 A5 F5

I will un - lock my door and pass the cem -

A.H. A.H. P.M. A.H. A.H.

TAB

101 A5 F5 E5 F5

- e - ter - y gates.

P.M. A.H.

TAB

D.S. al Coda

⊕ Coda

Chorus:
resume half-time feel

103 A5 F5

The way we were,

Elec. Gtr. 3 P.M. A.H. A.H.

TAB

106 A5 F5

the chance to save

P.M. ----- A.H. A.H. -----

TAB 2 0 0 0 0 0 2 1 2 3 1 2 3 2 2

108 A5 F5 A5 F5

Elec. Gtr. 3 cont. simile

my soul. And my con - cern is now in vain.

112 A5 F5 A5 F5

Be - lieve the word, I will un - lock

116 A5 F5 A5

my door and pass the cem - e - ter - y...

Elec. Gtr. 3

P.M. ----- A.H. A.H. P.M. -----

TAB 2 0 0 0 0 0 2 1 2 3 2 3 4 2 3 2 0 0 0 0 0 2 1 2

119 A5 E5 F5 A5 E5 F5 A5 E5 F5 A5 E5 F5

P.M. -----

TAB 2 0 0 1 0 0 1 2 2 0 0 1 2 2 0 0 0 1

Guitar Solo:

121 F#m7 Asus2 E5 D₉⁶

gates.

Elec. Gtr. 5 (w/dist.)

f *w/trem. bar

hold -----

hold -----

TAB

2 3 5 7 5 3 2

5 2 5 4

9 9

9 11

Elec. Gtr. 4

mp

TAB

2 4 2 2 2 2 0

2 4 0 4 2 0

2 4 0 0 2 0

4 2 0 2 4 0

F#m7 Asus2 E5 D₉⁶

Elec. Gtr. 4 cont. simile

125

TAB

12 9 10 10 9

12 9 10

10 9 8 7 6 5 6

7 7 7 7

F#m7 Asus2 E5 D₉⁶

129

8va-----

TAB

7 7

5 7 (7) 5

11 9 10 11

9 10 12 9 10 12

9 10 12 10 9 10 12

F#m7 (8va) Asus2

133

TAB

10 12 14 12 10 12 14 16 14 12 14 16 17 16 14 19

17 19 17 19

19 16 16 17

E5

135

P.M. -----

TAB

12 13 14 15 12 13 14 15 13 14 15 16 13 14 15 16

D5 1/4 1/4 1/4

rake rake rake

E5 F5

Elec. Gtr. 3

P.M. throughout

TAB

2 2 2 2 2 2 2 2 7 7 7 7 7 2 3

0 0 0 0 0 0 0 0 5 5 5 5 5 0 1

end half-time feel

137

F#5 8va A5 B5 C5 E5 F5

TAB

16 14 14 17 14 16 14 14 17 14 16 14 14 17 14 17 14 17 14 17

P.M. -----

P.M. -----

P.M. -----

TAB

4 2 2 2 2 0 0 0 0 4 2 2 2 2 5 2 0 3

2 2 2 2 0 0 0 0 2 2 2 2 3 2 0 1

F#5

A5

B5

C5

C#5

C5

A5

139

F#5 8va A5 B5 C5 C#5 C5 A5

TAB

21 14 17 21 17 14 21 17 20 14 17 20 17 14 20 17 19 20 19 17 14 17 19 20 19 17 14 17 19 14 16

P.M. -----

P.M. -----

P.M. -----

TAB

4 2 2 2 2 0 0 0 0 4 2 2 2 2 5 6 5 2

2 2 2 2 0 0 0 0 2 2 2 2 3 4 3 0

141

F#5 (8va) A5 B5 C5 E5 F5

3 3 3 3 3 3 3 3

17 16 14 17 14 17 14 17 14 17 14 15 14 15 14 16 16 14 16 14 16 14 16 14

P.M. --- P.M. --- P.M. ---

4 2 2 2 2 0 0 0 0 4 2 2 2 2 5 3 2 3 0 1

143

F#5 A5 B5 C5 C#5 C5 A5

-1 1/2 -1 1/2

w/trem. bar ---

14 16 14 (14) (14) (14) (14) 13 11 10 9 11 10 9 11 10 9 10 9 0 10 9 0 9 (9) (9) (9) 7 9 6 6

-1 1/2 -1 1/2

w/trem. bar ---

-1 1/2

rake P.H.

P.M. --- P.M. --- P.M. ---

4 2 2 2 2 0 0 0 0 4 2 2 2 2 5 3 6 4 5 3 2 0

145

F#5 A5 B5 C5 E5 F5 F#5 A5 B5

*w/trem. bar

(6)

P.M. --- P.M. --- P.M. --- P.M. --- P.M. ---

4 2 2 2 2 2 0 0 0 0 0 4 2 2 2 2 2 5 3 2 3 0 1 4 2 2 2 2 2 0 0 0 0 0 4 2

148

C5 C#5 C5 A5 F#5 A5 B5 C5 E5 F5

P.M. - - P.M. - - P.M. - - - P.M. - - - - P.M. - - - - -

TAB

4 2 2 2 5 3 3 3 6 4 5 2 4 2 2 2 2 0 0 0 0 0 2 2 2 2 2 5 2 3 0 1

151

F#5 A5 B5 C5 C#5 C5 G#5 C#5 C5 G#5

P.M. - - - P.M. - - - - P.M. - - - P.M. - - -

TAB

4 2 2 2 2 0 0 0 0 0 4 4 2 2 2 5 3 3 6 4 5 6 6 5 6 4 3 4 4

Chorus:

resume half-time feel

154 A5 F5 A5 F5

Elec. Gtr. 3 resume chorus fig. simile

The way we were, the chance to save

158 A5 F5 A5 F5

my soul. And my con - cern is now in vain.

162 A5 F5 A5 F5

Be - lieve the word, I will un - lock

166 A5 F5 A5 A5 E5 F5 A5 E5 F5 N.C.

my door and pass the cem - e - ter - y...

Elec. Gtr. 3

P.M. - - - - -

TAB

2 0 0 1 2 0 0 1

171 *8^{va} throughout*

A5 F5 A5 F5

gates!

Elec. Gtr. 3

P.M. A.H. P.M. A.H.

TAB

175 A5 F5 A5 F5 A5 F5

Elec. Gtr. 3 cont. simile

Elec. Gtr. 5

**8^{va} throughout*

Gates!

Harm. w/trem. bar

*w/trem. bar

TAB

*Scoop with bar, gradually pulling up 2 1/2 steps, vibrate bar, gradually release bar, and then dive.

181 A5 F5 A5 F5 A5 F5

Gates!

15^{ma}

Harm.

*w/trem. bar -1 1/2

Harm.

*w/trem. bar 2 1/2

Harm.

TAB

*Grad. depress bar, shake bar, then dive.

**Depress bar 2 1/2 steps, strike harmonic, gradually release bar, then gradually pull up 2 1/2 steps, vibrato w/bar, then release to slack.

187 A5 F5 A5 F5 A5 F5

Begin fade

15^{ma}

*Harm. 1 1/2

TAB

*Gradually pull up on bar, then gradually release bar and depress to slack.

*Slackened string noise.

195 A5 F5 A5 F5 A5 F5

15^{ma}

Harm. w/trem. bar 2 1/2

TAB

Fade out

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Intro:

N.C.

Elec. Gtr. 1 (w/dist. & flanger)

Elec. Gtr. 1 (w/alt. & flanger)

mf

TAB

Elec. Gtr. 1 cont. simile

ES

Elec. Gtr. 2 (*w/dist.*)

3

Elec. Gtr. 2 (w/dist.)

mf

w/slight P.M. -----

w/slight P.M. -----

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 12 15 12 15 12 15 13 15 12 15 13 14 12 12 15 12 15 15 12 13 15 15 12 13 14 12

6

w/slight P.M. -----

w/slight P.M. -----

TAB

12 15 12 15 12 15 12 13 15 12 15 13 14 12 12 15 12 15 13 12 15 12 (12)

*Elec. Gtr. 2 is doubled.

8 **Elec. Gtr. 3 (w/dist.)**

f P.M. -----

P.M. -----

TAB

2 0 3 2 0 3 2 0 3 1 3 0 3 1 2 0

0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3

10

P.M. -----|

P.M. -----|

TAB

2 2 2 2 1 0 2 0 | 2 2 2 2 1 0 2 0

0 3 0 3 3 3 3 3 | 0 3 0 3 3 3 3 3

12

P.M. -----|

P.M. -----|

TAB

2 2 2 2 1 0 2 0 | 2 2 2 2 1 0 2 0

0 3 0 3 3 3 3 3 | 0 3 0 3 3 3 3 3

14

P.M. -----|

P.M. -----|

TAB

2 2 2 2 1 0 2 0 | 2 2 2 2 1 0 2 0

0 3 0 3 3 3 3 3 | 0 3 0 3 3 3 3 3

16

P.M. -----|

P.M. -----|

TAB

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

0 1 2 0 | 0 1 2 0

18

P.M. -----|

P.M. -----|

TAB

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

0 1 2 0 | 0 1 2 0

Oh, come on!_

20

P.M. -----, P.M. -----, P.M. - 1

TAB

0 0 0 0 0 0 0 0 0 1 2 0 0 0 0 0 0 0 0 1 0 3 3 0 1 0 3 1

22

P.M. -----, P.M. -----, P.M. - 1

TAB

0 0 0 0 0 0 0 0 0 1 2 0 0 0 0 0 0 0 0 1 0 3 3 0 1 0 3 1

Verse:

E5

24

1. Un - der the lights__ where we__ stand tall__ no - bod-y touch-es us at all._____
2. Pil - lage the vil - lage, trash the scene,__ but bet - ter not take it out on me__ 'cause

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 1 2 0

26

Show - down, shoot - out, spread fear with - in,__ with - out.____ We are
a ghost town is found where your cit - y used to be.____ So

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 1 0 3 3 0 1 0 3 1

♫ Chorus:

E5

36

Here we come, reach for your gun, and you bet-ter lis - ten well, my friend. You see,

P.M. -----

TAB

2 2 2 2 1 0 2 2 1 0 2 0

0 3 0 3 3 3 0 3 3 3 3 3

38

it's been slow down be - low. Aimed at you, we're the cow-boys from hell.

P.M. -----

TAB

2 2 2 2 1 0 2 2 1 0 2 0

0 3 0 3 3 3 0 3 3 3 3 3

40

Deed is done, a - gain we've won, ain't talk-ing no tall tales, friend, 'cause

P.M. -----

TAB

2 2 2 2 1 0 2 2 1 0 2 0

0 3 0 3 3 3 0 3 3 3 3 3

To Coda ♪ 1.

42

high noon, your doom. Com-in' for you, we're the cow-boys from hell.

P.M. -----

TAB

2 2 2 2 1 0 2 2 1 0 2 0

0 3 0 3 3 3 0 3 3 3 3 3

44

Yeah!

TAB

46

TAB

48

Oh. _____

TAB

2.

50

Com - in' for you, _____ we're the cow - boys from

G5 F#5 F5

TAB

Guitar Solo:

51

hell. _____

E5 C5 A/C#

Elec. Gtr. 4 (w/dist.)

f

TAB

7 (7) 8 7 8 7 8 (8) 14 (14)

Rhy. Fig. 1

Elec. Gtr. 3

P.M. - - - - -

TAB

0 0 2 2 3 3 5 5 4 4 2 2

54

D5 Bb5 A5 G5 E5

A.H.

P.M. - - - P.M. - - - P.M. - - - P.M. - - -

TAB

15 14 15 14 15 14 (15) 11 12 15 11 12 15 11 12 15 11 12 15 11 12 15 11 12 15

P.M. - - - - -

TAB

5 5 7 7 3 3 2 2 2 2 0 0

56

C5 A/C#

8va - - - - -

1 1/2

TAB

11 12 15 11 12 15 11 12 15 12 11 12 15 12 11 15 11 15 12 12 14 17 14 12 17 12 14 17 14 12 17 12 14 17 14 12 17 12 14 17 14 12

TAB

2 2 4

Interlude:

E5

(8va)

67

TAB

22 (22)

Rhy. Fig. 2
Elec. Gtr. 3

P.M. - - | P.M. - - | P.H. |

TAB

7 5 0 0 7 5 0 0 7 5 0 0

69

P.M. - - | P.M. - - | P.H. |

TAB

7 5 0 0 7 5 0 0 7 5 0 0

72

P.H. | P.H. | P.M. - - |

TAB

7 5 0 0 7 5 0 0 7 5 0 0

75

w/slight P.M. - - | w/slight P.M. - - |

TAB

12 15 12 15 12 15 12 15

Elec. Gtr. 3

(8va)

TAB

(10)

77

w/slight P.M. -----

w/slight P.M. -----

TAB

12 15 12 15 12 15 15 15 15 15 13 14 12 12 15 12 15 15 15 13 12 15 12 (12)

\oplus Coda

79

Com - in' for you, _____ we're the cow - boys from hell. _____

P.M. -----

TAB

2 0 3 2 0 3 2 0 3 2 0 3 1 0 3 2 0

80

Ah. _____ Step a - side, _____ we're the cow-boys from hell. _____

P.M. -----

P.M. -----

TAB

2 0 3 2 0 3 2 0 3 1 3 0 3 1 2 0 2 0 3 2 0 3 2 0 3 1 0 3 2 0

Outro:

w/Rhy. Fig. 2 (Elec. Gtr. 3)

E5

82

Uh!

Elec. Gtr. 3

P.M. -----

P.M. -----

TAB

0 0 0 0 0 0 0 1 0 3 3 0

DOMINATION

Moderately fast ♩ = 134

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Intro:

Drums play dbl.-time feel

Drums

Elec. Gtr. 1 (w/dist.) *f*

E5 **G5**

TAB

12 0 0 7 7 9 0 0 7 7 9 0 0 7 7 9 0 0 5 7 5 3

E5 **A5** **G5** **E5**

TAB

0 0 7 7 9 0 0 7 7 9 0 0 7 7 9 0 0 5 6 3 0 0 0 7 7 9 0 0 0 7 7 9

G5 **E5** **A5** **G5**

TAB

0 0 0 7 7 9 0 0 0 5 7 5 3 0 0 0 7 7 9 0 0 0 7 7 9 0 0 0 7 7 9 0 0 0 5 6 3

E5 **G5** **E5**

TAB

0 0 0 7 7 9 0 0 0 7 7 9 0 0 0 7 7 9 0 0 0 7 7 9 0 0 0 7 7 9 0 0 0 7 7 9

E5 **G5** **E5**

TAB

0 0 0 7 7 9 0 0 0 7 7 9 0 0 0 7 7 9 0 0 0 7 7 9 0 0 0 7 7 9 0 0 0 7 7 9

12

A5 G5 E5 G5

P.M. - - - - -

TAB

0 0 7 7 9 0 0 5 6 5 0 0 0 7 5 7 0 0 0 7 5 7 0 0 0 7 5 7 0 0 0 5 7 5

15

E5 B5 C#5 D5 N.C. E5

P.M. - - - - -

TAB

0 0 0 7 5 7 0 0 0 7 5 7 7 7 7 9 9 9 10 10 10 14 0 0 0 0 2

18

B5 Bb5 A5 G5 F#5 F5

P.M. - - - - -

TAB

0 0 0 0 2 0 0 0 0 2 9 9 8 8 7 7 5 5 4 3 7 7 6 6 5 5 3 3 2 1

Verse:

21

E5

1. Ag - o - ny is the price that you'll pay in the end.
 (2.) now blacked heart is reach - ing out in di - vin - i - ty.

P.M. - - - - -

TAB

0 0 0 0 2 0 0 0 0 2 0 0 0 0 2

24

Dom - i - na - tion con - sumes you, then calls you a friend.
Bod - ies sus - pend - ed by chains o - ver ra - zors and nails.

P.M. - - - - -

TAB

0 0 0 0 0 2

27

B5 Bb5 A5 G5 F#5 F5 E5

It's a twist - ed fall! Binds are like steel and ma -
It's a pen - al - ty! Each ra - zor a vice and each

P.M. - - - - -

TAB

0 0 0 0 0 2

9 9 8 8 7 7 5 5 4 3 7 7 6 6 5 5 3 3 2 1

0 0 0 0 0 2

30

Bb5 E5 Bb5

nip - u - lates the will to be. And it's hard to see! How
nail marks de - mise of your life. Grim con - struc - tion grows! Has

P.M. - - - - -

TAB

0 0 0 0 0 2

0 0 0 0 0 2

0 0 0 0 0 2

0 0 0 0 0 0

0 0 0 0 0 0

33

E5

soon we played for - get when there's noth - ing else left to des -
life played a trick, sealed you in brick by brick till your

P.M. - - - - -

TAB

0 0 0 0 0 2

0 0 0 0 0 2

35

troy.
end?

It's a use - less ploy!
Forc - ing you to bend! }

P.M. -----

P.M. -----

TAB

0 0 0 0 2

9 9 8 8 7 7 5 5 4 3

7 7 6 6 5 5 3 3 2 1

Pre-chorus:

37

C5

G5

D5

E5

G5/E *

Your eyes will see the dawn of the day, ~ and the

P.M. -----

TAB

5 5 5 5 7 7 12 12 12 10

3 3 5 5 5 5 0 0 0 0 0 0

*Bass plays E.

40

E5

F5/E

E5

G5/E

B5

Bb5

A5

G5

F#5

F5

writ - ing on the wall.

P.M. -----

P.M. -----

P.M. -----

TAB

10 12 12 9 9 8 8 7 7 5 5 4 3

9 10 9 0 0 0 0 0 0 0 0 0 0 0

43

C5

G5

F5

E5

G5/E

Those words that stare in - to your soul, and to

P.M. -----

TAB

5 5 5 5 3 3 12 12 12 10

3 3 3 3 0 0 0 0 0 0 0 0

46 E5 F5/E E5 D5/E F5 G5 A5 B5 C5 D5

your - self you will... be - fall!

P.M. - - - - - P.M. - - - - - P.M. - - - - -

TAB

0 0 0 0 0 0 10 10 0 0 0 0 0 0 0 7 7 5 9 5 2 4 5 7 1 3 5

Chorus:

Drums resume dbl.-time feel

E5

49 G5

It's dom - i - na -

TAB

0 0 9 7 9 0 0 9 7 9 0 0 9 7 9 0 0 5 7 5 3 5 3

51 E5 A5 G5

tion, pushed in - to

TAB

0 0 9 7 9 0 0 9 7 9 0 0 9 7 9 0 0 7 8 5 5 6 3

Drums end dbl.-time feel

E5

53 G5

liv - ing hell. Dom - i - na -

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

TAB

0 0 0 9 7 9 0 0 0 9 7 9 0 0 0 9 7 9 0 0 0 5 7 5 3 5 3

55 E5 B5 C#5 D5 N.C.

tion!

P.M. - - - -

P.M. - - - -

P.M. - - - -

P.M. - - - - -

TAB

0 0 0 9 7 9 0 0 0 9 7 9 0 0 0 7 7 7 9 9 9 10 10 10 12

1.

58 A5 E5

Yeah! _____

P.M. - - - - -

TAB

7 5 12 0 0 0 0 2 0

61 B5 Bb5 A5 G5 F#5 F5

2. A

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

TAB

0 0 0 0 2 0 0 0 0 0 2 9 9 8 8 7 7 5 5 4 3 7 7 6 6 5 5 3 3 2 1

2.

64 A5

Oh! (Laughter.) - - - - -

w/trem. bar - - - - -

TAB

2 2 0 0 (0)

*Depress trem. bar, hit note, then gradually release bar to normal position and then push in bar to slack.

Interlude:

68 E5

P.M. - - - - P.M. - - P.M. - - - - P.M. - - P.M. - - - - P.M. - - P.M. - - - - P.M. - -

TAB: 0 0 0 0 9 7 0 0

72 G5/E * F5/E E5

TAB: 12 12 10 10 8 2 2 0

*Bass plays E.

76 G5/E F5/E D5/A

TAB: 12 12 10 10 8 3 2 0

*Elec. Gtr. 2 (w/dist.)

f harm. w/trem. bar

TAB: 5

Guitar Solo:

Elec. Gtr. 1 tacet

*E5

80 Elec. Gtr. 2

TAB: 13 12 13 16 13 12 13 12 15 12 13 12 13 12 15 12 15 13 12 14 13 12 14 12 13

*Chord implied by bass gtr.

*Depress trem. bar, hit harmonic, then gradually release bar to normal position and continue to pull up on bar beyond normal position.

82

TAB

84

TAB

85

8va

TAB

86

(8va)

TAB

87

(8va)

TAB

88

C5 G5 D5 E5

(8va)

w/harmonizer

TAB

Elec. Gtr. 1

w/trem. bar

TAB

*Elec. Gtr. 2 played through a harmonizer, adding the interval of a 5th under each note being played.

92

C5 G5 F5

(8va)

TAB

*Depress trem. bar, strike note, and gradually release bar. Then shake bar for vibrato.

96 B5

P.M. -----

TAB

B 8 10 12 8 10 12 9 11 13 9 11 13 10 12 14 10 12 14 10 12 14 10 12 14

97 C5

(P.M.) -----

TAB

B 10 12 14 10 12 14 11 13 15 11 13 15 12 14 16 12 14 16 13 15 17 14 16 18

98 D5 D#5

grad. rit.

(P.M.) -----

TAB

B 15 17 19 15 17 19 15 17 19 17 19 20 17 19 20 19 20 22 19 20 22 22

Slower ♩ = 80

Outro:

Play 4 times

E5

Rhy. Fig. 1

Elec. Gtr. 1

P.M.

w/Rhy. Fig. 1 (Elec. Gtr. 1)

Elec. Gtr. 2

8va

w/harmonizer

Play 4 times, sim.

(8va)

F5

E5

F5

G5

Elec. Gtr. 1

P.M. throughout

1.

E5

2.

E5

MESSAGE IN BLOOD

Words and Music by

VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
 REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Moderately ♩ = 84

Intro:

N.C.

Elec. Gtr. 1 (w/dist.)

[illegible][illegible]

3 N.C. (G5) (B5)

The first staff of music is in treble clef, key of D major (one sharp), and 4/4 time. It begins with a triplet of eighth notes (D4, E4, F#4) marked '3' above. This is followed by a series of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4, C#4, B3, A3, G3, F#3, E3, D3, C#3, B2, A2, G2, F#2, E2, D2, C#2, B1, A1, G1, F#1, E1, D1, C#1, B0, A0, G0, F#0, E0, D0, C#0, B-1, A-1, G-1, F#-1, E-1, D-1, C#-1, B-2, A-2, G-2, F#-2, E-2, D-2, C#-2, B-3, A-3, G-3, F#-3, E-3, D-3, C#-3, B-4, A-4, G-4, F#-4, E-4, D-4, C#-4, B-5, A-5, G-5, F#-5, E-5, D-5, C#-5, B-6, A-6, G-6, F#-6, E-6, D-6, C#-6, B-7, A-7, G-7, F#-7, E-7, D-7, C#-7, B-8, A-8, G-8, F#-8, E-8, D-8, C#-8, B-9, A-9, G-9, F#-9, E-9, D-9, C#-9, B-10, A-10, G-10, F#-10, E-10, D-10, C#-10, B-11, A-11, G-11, F#-11, E-11, D-11, C#-11, B-12, A-12, G-12, F#-12, E-12, D-12, C#-12, B-13, A-13, G-13, F#-13, E-13, D-13, C#-13, B-14, A-14, G-14, F#-14, E-14, D-14, C#-14, B-15, A-15, G-15, F#-15, E-15, D-15, C#-15, B-16, A-16, G-16, F#-16, E-16, D-16, C#-16, B-17, A-17, G-17, F#-17, E-17, D-17, C#-17, B-18, A-18, G-18, F#-18, E-18, D-18, C#-18, B-19, A-19, G-19, F#-19, E-19, D-19, C#-19, B-20, A-20, G-20, F#-20, E-20, D-20, C#-20, B-21, A-21, G-21, F#-21, E-21, D-21, C#-21, B-22, A-22, G-22, F#-22, E-22, D-22, C#-22, B-23, A-23, G-23, F#-23, E-23, D-23, C#-23, B-24, A-24, G-24, F#-24, E-24, D-24, C#-24, B-25, A-25, G-25, F#-25, E-25, D-25, C#-25, B-26, A-26, G-26, F#-26, E-26, D-26, C#-26, B-27, A-27, G-27, F#-27, E-27, D-27, C#-27, B-28, A-28, G-28, F#-28, E-28, D-28, C#-28, B-29, A-29, G-29, F#-29, E-29, D-29, C#-29, B-30, A-30, G-30, F#-30, E-30, D-30, C#-30, B-31, A-31, G-31, F#-31, E-31, D-31, C#-31, B-32, A-32, G-32, F#-32, E-32, D-32, C#-32, B-33, A-33, G-33, F#-33, E-33, D-33, C#-33, B-34, A-34, G-34, F#-34, E-34, D-34, C#-34, B-35, A-35, G-35, F#-35, E-35, D-35, C#-35, B-36, A-36, G-36, F#-36, E-36, D-36, C#-36, B-37, A-37, G-37, F#-37, E-37, D-37, C#-37, B-38, A-38, G-38, F#-38, E-38, D-38, C#-38, B-39, A-39, G-39, F#-39, E-39, D-39, C#-39, B-40, A-40, G-40, F#-40, E-40, D-40, C#-40, B-41, A-41, G-41, F#-41, E-41, D-41, C#-41, B-42, A-42, G-42, F#-42, E-42, D-42, C#-42, B-43, A-43, G-43, F#-43, E-43, D-43, C#-43, B-44, A-44, G-44, F#-44, E-44, D-44, C#-44, B-45, A-45, G-45, F#-45, E-45, D-45, C#-45, B-46, A-46, G-46, F#-46, E-46, D-46, C#-46, B-47, A-47, G-47, F#-47, E-47, D-47, C#-47, B-48, A-48, G-48, F#-48, E-48, D-48, C#-48, B-49, A-49, G-49, F#-49, E-49, D-49, C#-49, B-50, A-50, G-50, F#-50, E-50, D-50, C#-50, B-51, A-51, G-51, F#-51, E-51, D-51, C#-51, B-52, A-52, G-52, F#-52, E-52, D-52, C#-52, B-53, A-53, G-53, F#-53, E-53, D-53, C#-53, B-54, A-54, G-54, F#-54, E-54, D-54, C#-54, B-55, A-55, G-55, F#-55, E-55, D-55, C#-55, B-56, A-56, G-56, F#-56, E-56, D-56, C#-56, B-57, A-57, G-57, F#-57, E-57, D-57, C#-57, B-58, A-58, G-58, F#-58, E-58, D-58, C#-58, B-59, A-59, G-59, F#-59, E-59, D-59, C#-59, B-60, A-60, G-60, F#-60, E-60, D-60, C#-60, B-61, A-61, G-61, F#-61, E-61, D-61, C#-61, B-62, A-62, G-62, F#-62, E-62, D-62, C#-62, B-63, A-63, G-63, F#-63, E-63, D-63, C#-63, B-64, A-64, G-64, F#-64, E-64, D-64, C#-64, B-65, A-65, G-65, F#-65, E-65, D-65, C#-65, B-66, A-66, G-66, F#-66, E-66, D-66, C#-66, B-67, A-67, G-67, F#-67, E-67, D-67, C#-67, B-68, A-68, G-68, F#-68, E-68, D-68, C#-68, B-69, A-69, G-69, F#-69, E-69, D-69, C#-69, B-70, A-70, G-70, F#-70, E-70, D-70, C#-70, B-71, A-71, G-71, F#-71, E-71, D-71, C#-71, B-72, A-72, G-72, F#-72, E-72, D-72, C#-72, B-73, A-73, G-73, F#-73, E-73, D-73, C#-73, B-74, A-74, G-74, F#-74, E-74, D-74, C#-74, B-75, A-75, G-75, F#-75, E-75, D-75, C#-75, B-76, A-76, G-76, F#-76, E-76, D-76, C#-76, B-77, A-77, G-77, F#-77, E-77, D-77, C#-77, B-78, A-78, G-78, F#-78, E-78, D-78, C#-78, B-79, A-79, G-79, F#-79, E-79, D-79, C#-79, B-80, A-80, G-80, F#-80, E-80, D-80, C#-80, B-81, A-81, G-81, F#-81, E-81, D-81, C#-81, B-82, A-82, G-82, F#-82, E-82, D-82, C#-82, B-83, A-83, G-83, F#-83, E-83, D-83, C#-83, B-84, A-84, G-84, F#-84, E-84, D-84, C#-84, B-85, A-85, G-85, F#-85, E-85, D-85, C#-85, B-86, A-86, G-86, F#-86, E-86, D-86, C#-86, B-87, A-87, G-87, F#-87, E-87, D-87, C#-87, B-88, A-88, G-88, F#-88, E-88, D-88, C#-88, B-89, A-89, G-89, F#-89, E-89, D-89, C#-89, B-90, A-90, G-90, F#-90, E-90, D-90, C#-90, B-91, A-91, G-91, F#-91, E-91, D-91, C#-91, B-92, A-92, G-92, F#-92, E-92, D-92, C#-92, B-93, A-93, G-93, F#-93, E-93, D-93, C#-93, B-94, A-94, G-94, F#-94, E-94, D-94, C#-94, B-95, A-95, G-95, F#-95, E-95, D-95, C#-95, B-96, A-96, G-96, F#-96, E-96, D-96, C#-96, B-97, A-97, G-97, F#-97, E-97, D-97, C#-97, B-98, A-98, G-98, F#-98, E-98, D-98, C#-98, B-99, A-99, G-99, F#-99, E-99, D-99, C#-99, B-100, A-100, G-100, F#-100, E-100, D-100, C#-100, B-101, A-101, G-101, F#-101, E-101, D-101, C#-101, B-102, A-102, G-102, F#-102, E-102, D-102, C#-102, B-103, A-103, G-103, F#-103, E-103, D-103, C#-103, B-104, A-104, G-104, F#-104, E-104, D-104, C#-104, B-105, A-105, G-105, F#-105, E-105, D-105, C#-105, B-106, A-106, G

[illegible]

2. Two Gtrs. arranged for one. -----
(B5)

7

Cm Gm

P.M. ----- A.H. P.M. -----

TAB

2 1 1 2 2 1 1 2 4 3 2 3 4 22 1 3 3 3 3 4 1 3 3 3 3 5 6 3 4 5 4 3 6

Play 4 times

9

G \flat F5 A \flat 5 Cm F \sharp dim

P.M. ----- A.H. ----- P.M. -----

1/2

w/trem. bar

TAB

1 2 2 2 2 3 (3) 1 1 1 4 1 1 1 4 1 1 0 1 3 0 2 (0) (2)

Verse:

12

* Cm Gm G \flat F Cm Gm

1. There's a place that I keep deep in - side me, it can trig - ger my
2. I'm pro - voked in - to sick con - fron - ta - tions, bru - tal, time af - ter

Elec. Gtr. 2 (clean-tone)

mp

TAB

0 0 7 6 0 0

*Chords implied by bass gtr.

15

B \flat 5 F5 Cm Gm G \flat F

mind. All a - long I knew it has been with me,
time. Bed of nails, suf - fo - ca - tion, life's end - ing,

Elec. Gtr. 1

f

Elec. Gtr. 2

mp

TAB

3 3 3 3 3 3 3 3 0 0 7 6

Cm Gm Bb5 F#5

18

since I was just a child!
slay in dif - f'rent de - signs!

Elec. Gtr. 1

f

TAB

3 3 3 3 4 4 4 4
1 1 1 1 2 2 2 2

Cm Gm Gb F

20

I just sum - mon pow - er with - in my soul,
One man's mis - er - y is an - oth - er man's mys - ter - y.

P.M. - - - - -

TAB

1 3 3 3 1 4 1 3 3 3 1 4 1 2 2 2 2 1 3 3 1 1 1 3 3

Cm Gm Gb F

22

it has giv - en me life be - yond life.
No one cares to un - der - stand my de - ment - ed needs.

P.M. - - - - -

TAB

1 3 3 3 1 4 1 3 3 3 1 4 1 2 2 2 2 1 3 3 1 1 1 3 3

Cm Gm Gb F

24

I take blame for my mur - der - ous prob - lem, my
Sticks and stones can break all your brit - tle bones,

P.M. - - - - -

TAB

1 3 3 3 1 4 1 3 3 3 1 4 1 2 2 2 2 1 3 3 1 1 1 3 3

Cm

Gm

C5

B5

Bb5

A5

Ab5

26

sig - na - ture al - ways re - minds!
ep - i - taph writ - ten at your feet! }

P.M. ----- P.M. ----- A.H.

TAB

1 3 3 3 1 4 1 1 3 1 1 10 9 9 8 8 7 7 6 5 4 5 4

3 3 3 3 3 3 3 3 3 3 3 8 7 6 7 6 5 6 5 4 5 4

Chorus:

N.C.
(G5)

(B5)

28

It's a mes - sage in blood, _

P.M. -----

TAB

5 5 3 5 5 3 5 5 3 5 5 3 5 5 5 3 5 4 4 5 5 4 4 5 5 4 4 5 5 3 3 1

3 3 1 3 3 1 3 3 1 3 3 1 3 3 3 1 3 2 2 3 3 2 3 2 3 4 3 2 5 3 1

(G5)

(B5)

30

it's your cryp - tic warn - ing.

(P.M.) -----

TAB

5 5 3 5 5 3 5 5 3 5 5 3 5 5 5 3 5 5 4 4 5 5 4 4 5 5 4 4 5 5 3 3 1

3 3 1 3 3 1 3 3 1 3 3 1 3 3 3 1 3 3 2 2 3 3 2 3 2 3 4 3 2 5 3 1 4 / 10

(G5)

(B5)

32

With - in the mes - sage in blood, _

P.M. -----

TAB

5 5 3 5 5 3 5 5 3 5 5 3 5 5 5 3 5 5 4 4 5 5 4 4 5 5 4 4 5 5 3 3 1

3 3 1 3 3 1 3 3 1 3 3 1 3 3 3 1 3 3 2 2 3 3 2 3 2 3 4 3 2 5 3 1 4 / 10

1.

34 (G5) (B5)

marks the years of pain— and your god - for - sak - en end - ing—

(P.M.)

TAB

5 5 3 5 3 5 5 3 5 3 5 5 5 3 5 4 4 5 5 4 4 5 5 4 4

3 3 1 3 3 1 3 3 1 3 3 1 3 3 1 3 2 3 2 3 4 3 2 3 2

36 G5 Ab5 Cm Gm

— to — life! —

P.M. A.H. P.M.

TAB

5 5 4 4 5 1 3 3 3 4 1 3 3 3 5 6 3 4 5 4 3 6

3 4 3 2 3 2 3 4 19 3 3 3 3 4 3 3 3 3 5 6 3 4 5 4 3 6

38 Gb F5 Ab5 Cm Gm

P.M. A.H. P.M.

TAB

1 2 2 2 2 3 (3) 1 1 1 4 1 1 1 4 1 1 1 3 3 3 3 4 1 3 3 3 3 5 6 3 4 5 4 3 6

1/2

40 Gb F5 Ab5 Cm F#dim

P.M. A.H. P.M.

w/trem. bar

TAB

1 2 2 2 2 3 (3) 1 1 1 4 1 1 1 4 1 1 0 1 3 0 2 (0) (2)

1/2

Guitar Solo:

Elec. Gtr. 4 (w/dist.)

*Chords are implied by bass gtr.

Elec. Gtr. 3

Message in Blood - 11 - 6
25955

52 Cm A \flat G Dm

A.H. -----

TAB

8 10 10 10 (10) 10 8 10 10 8 9 11 11 10 10 10 12 10 12 10 12 12

55 B \flat A

8^{va}-----

TAB

9 10 12 10 9 10 9 10 12 10 9 10 10 11 13 11 10 11 10 12 13 12 10 12

56 Dm (8^{va})-----

10

TAB

12 13 15 13 12 13 13 15 17 15 13 15 18 17 15 10 15 18 17 15 10 15 18 20

57 B \flat A Em

(8^{va})----- 15^{ma}-----

TAB

20 20 19 18 17 18 17 20 17 20 22 0 2 2 0 2/4 2 0 9/5 0

59 C B Em P.M.-----

3 3 3 3 3

TAB

3 0 3 0 2 (2) 0 2 12 11 10 12 11 10 14 13 12 14 13 12 14 14 12 11 13 13 11 10

61

C

B

(P.M.)

TAB

14 14 12 11 15 15 13 12 16 16 14 13 17 17 15 14 10 10 16 15 19 19 17 16

62

G5

8va

N.C.

(Drum fill)

Elec. Gtr. 1

hold bend

hold bend

TAB

18 18 18 20 20 18 (18) 21 21 18 15

Elec. Gtr. 3

Elec. Gtr. 4

TAB

3 5 2 4 1 3 3 5 4 4 6 6

Interlude:

66

G5

Elec. Gtr. 1

w/slight P.M. throughout

TAB

5 5 3 3 5 5 6 5 3 3 5 3 3 4 5 5 3 3 5 5 6 5 3 3 5 3 3 4

68

TAB

5 5 3 3 5 5 6 5 3 3 5 3 3 4 5 5 3 3 5 5 6 5 3 3 5 3 3 4

70 A5

TAB

7 5 7 5 5 3 7 5 5 3 5 3 6 4 7 5 7 5 5 3 7 5 5 3 7 5 5 3 9 4 2

[illegible]

74 N.C.

TAB

8 7 6 5 8 7 6 5 8 7 6 5 8 7 6 5 7 6 5 4 6 5 4 3 5 4 3 2

75

Chorus:

[illegible]

78 (G5) (B5)

it's your__ cryp - tic warn - ing.

(P.M.) - - - - -

TAB

5 5 3 5 5 3 5 5 3 5 5 3 5 5 3 5 4 4 5 5 4 4 5

3 3 1 3 3 1 3 3 1 3 3 1 3 3 1 3 3 2 3 3 2 3 3 4 10

80 (G5) (B5)

With-in the mes-sage in blood, __

P.M. - - - - -

TAB

5 5 3 5 5 3 5 5 3 5 5 3 5 5 3 5 5 4 4 5 5 4 4 5 5 4 5 4

3 3 1 3 3 1 3 3 1 3 3 1 3 3 1 3 3 2 3 3 2 3 3 4 3 2 3 1

82 (G5) (B5)

marks the years of pain__ and your god - for - sak - en end - ing__

(P.M.) - - - - -

TAB

5 5 3 5 5 3 5 5 3 5 5 3 5 5 3 5 5 4 4 5 5 4 4 5 5 4 4

3 3 1 3 3 1 3 3 1 3 3 1 3 3 1 3 3 2 3 3 2 3 3 4 3 2 3 2

84 G5 Ab5 F5

to__ life!__

P.M. - - - - -

TAB

5 5 4 4 5

3 3 2 3 2 3 4 1 1 1 1 1 1 1 1 1 1 1 1 1

N.C.
(G5)

86

Mes-sage in blood, mes-sage in blood.____

P.M. -----

P.M. -----

T
A
B

5 5 3 5 5 3 5 5 3 5 5 3 5 5 6 1 1 1 1 1 1 1 1 1 1 1 1

88

Mes - sage in blood, mes - sage in blood.____

P.M. -----

T
A
B

5 5 3 5 5 3 5 5 3 5 5 3 5 5 6 3 3 1 3 3 1 3 3 1 3 3 4

89

89

P.M. -----

T
A
B

6 6 6 6 5 5 5 4 4 4 4 3 3 3 2 2 2 2 6 6 6 6 5 3

HERESY

Words and Music by

VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
 REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Fast ♩ = 168 (drums play dbl.-time feel)

Intro:

Elec. Gtr. 1 (w/dist.)

N.C.

f
 harm. -

1.

2.

E5

(harm.) -

Elec. Gtr. 2 (w/dist.)

Rhy. Fig. 1
Elec. Gtr. 2

end Rhy. Fig. 1

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

Play 4 times

14

P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. ---

TAB

0 4 4 2 4 4 2 0 5 5 7 7 5 2 0 4 4 2 4 4 2 0 5 5 7 7 5 2 0

(Drums end dbl.-time feel)

18

B5 Bb5 Ab5 Bb5 B5 Bb5 G5 G#5 A5 E5 B5 Bb5 Ab5 Bb5

Very Heavy P.M. --- Very Heavy P.M. ---

TAB

0 9 0 8 0 6 8 9 0 8 0 5 6 7 2 0 9 0 8 0 6 8

21

B5 Bb5 G G# A E5 B5 Bb5 Ab5 Bb5 B5 Bb5 G5 G#5 A5 E5

(Very Heavy P.M.) --- Very Heavy P.M. ---

TAB

9 0 8 0 3 4 5 2 0 9 0 8 0 6 8 9 0 8 0 5 6 7 2 0

24

B5 Bb5 Ab5 Bb5 B5 Bb5 C#5 G#5 C#5

Very Heavy P.M. ---

TAB

0 9 0 8 0 6 8 9 0 8 0 6 8 6 6 6

Verses 1 & 3:

26

E5 G5 G#5

1. Here we are in a world of cor - rup - tion. Hu - man
3. I know what's right or wrong and my be -

P.M. ---

TAB

2 2 2 2 2 2 2 2 2 2 2 5 6

28 E5 F5 F#5

na - ture is a vi - o - lent breed._____
lief is strong - er than your ad - vice._____

P.M. - - - - -

T
A
B

2 2 2 2 2 2 2 2 2 2 2 3 4
0 0 0 0 0 0 0 0 0 0 0 1 2

30 E5

Who cares_____ if there's no to - mor - row when I
Peo - ple_____ they go to war_____ be - cause re -

P.M. - - - - -

TAB

2 2 2 2 2 2 2 2 2 2 2 2 2 5 6
0 0 0 0 0 0 0 0 0 0 0 0 0 3 4

32 E5

die, my fu - ture's laid out for me. Can't you see?
lig - ion gives them rea - son to fight. Sac - ri - fice.

P.M.

TAB

2 2 2 2 2 2 2 2 0 0 0 0 0 0 0

Pre-chorus 1 & 3:

34 E5 C#5 G#5 C#5 E5

1. Rise

P.M. - 1 1 P.M. - 1 1 P.M. - 1 1 P.M. - 1 1 P.M. - 1 1

TAB

0 0 8 6 (8) (6) 0 0 8 6 (8) (6) 0 0 8 6 (8) (6) 6 4 6 4 6 4 0 0 8 6 (8) (6) 0 0 8 6 (8) (6)

37

E \flat 5 B \flat 5 E \flat 5 E5 C \sharp 5 G \sharp 5 C \sharp 5

a - bove the lies.

2. Sac - ri - fice.

P.M. - 1

TAB

0 0 6 (8) (6) 8 6 8 6

0 0 6 (8) (6) 0 0 6 (8) (6) 0 0 6 (8) (6) 6 4 6 4

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a bass part. The guitar part is written in standard notation with a key signature of three sharps (F#, C#, G#) and a 40-measure rest. The bass part is written in standard notation with a key signature of three sharps and a 40-measure rest. The guitar part includes a solo section starting at measure 41, marked "4. A". The bass part includes a solo section starting at measure 41, marked "P.M. ---". The guitar part includes a solo section starting at measure 41, marked "P.M. ---". The bass part includes a solo section starting at measure 41, marked "P.M. ---".

Guitar Part:

- Measure 40: Rest.
- Measure 41: Solo section, marked "4. A".

Bass Part:

- Measure 40: Rest.
- Measure 41: Solo section, marked "P.M. ---".

Chords:

- E5
- A♭5
- A5
- B♭5

Tablature:

The tablature for the guitar part is as follows:

```

0 0 8 (8) 0 0 8 (8) 0 0 8 (8) 6 7 8
6 6 6 6 6 6 6 6 6 4 5 6
  
```

The tablature for the bass part is as follows:

```

0 0 8 (8) 0 0 8 (8) 0 0 8 (8) 6 7 8
6 6 6 6 6 6 6 6 6 4 5 6
  
```

Verses 2 & 4:

42 E5 G5 G#5

2. Mor - als on a back - wards glove, a sin to you. For me it's hope;
group that ca - ters no ones fees or syn - thet - ic de - i - ties

P.M. - - - - -

T
A
B

2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 5 3 6 4

44 E5 F5 F#5

it's my life and pro - vi - sion.
is where I be - long.

P.M.

T
A
B

2 2 2 2 2 2 2 2 2 2 2 3 4
0 0 0 0 0 0 0 0 0 0 0 1 2

46 E5 G5 G#5

Black or white, some pay to pray. You ques - tion why they act this way.
My stand is the hu - man race with - out a la - bel or a face,

P.M.

TAB

2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 5 3 6 4

48 N.C. A5 C5

It's their f*** - ing de - ci - sion.
so they can lick my sack._____ } }

TAB

3 2 3 4 2 5 3

Pre-chorus 2 & 4:

50 C#5 G#5 A5 F5 F#5 Bb5 B5 C5 C#5 G#5 A5 Ab5 Gb5

No more judge - ment day;_____ on - ly tran -

TAB

6 4 6 4 6 4 6 7 7 7 9 4 4 4 4 5 6 6 6 6 7 7 6 4

4 4 4 5 5 5 1 2 2 2 1 2 2 2 3 4 4 4 4 5 5 4 2

53 E5 C5 C#5 G#5 A5 F5

quil - i - ty._____ Peace signs, pro -

TAB

0 2 0 2 0 2 0 5 6 6 6 6 7 7 7 3

3 3 4 4 4 4 5 5 5 5 1

55 F#5 Bb5 B5 C5 C#5 G#5 A5 F#5

- test lines, _____ mean noth - ing to me. _____

TAB

4 4 4 9 4 4 4 5 6 6 6 6 7 7 4 0

2 2 2 1 2 2 3 4 4 4 4 5 5 2 0

Chorus:

w/Rhy. Fig. 1 (Elec. Gtr. 2) 2 times

57 E5

— Hon - es - ty, ~ born in

61 1.

me. Her - e - sy!

65 Elec. Gtr. 2 B5 Bb5 Ab5 Bb5 B5 Bb5 Ab5 Bb5

TAB

0 9 0 8 0 6 8 9 0 8 0 6 8

7 6 4 6 7 6 4 6

67 B5 Bb5 Ab5 Bb5 B5 Bb5 F#5 G5

TAB

0 0 9 0 8 0 6 8 9 8 4 5

7 6 2 5

70 2.

Her - e - sy! _____

Band tacet - - - - -

Faster ♩ = 204 (w/half-time feel)

Instrumental:

E5 G5 E5 F#5 E5

G5 E5 F#5

Rhy. Fig. 2

Elec. Gtr. 2

75

P.M. -----

TAB

2 2 2 5 2 2 4 2 0

78

P.M. -----

TAB

5 3 2 0 2 5 2 2 4 2 0

81

P.M. -----

TAB

2 2 2 5 2 2 4 3 2 5 5 3 1

Guitar Solo:

w/Rhy. Fig. 2 (Elec. Gtr. 2) 2 times

E5 G5 E5 F#5 E5

G5 E5 F#5 C5

Elec. Gtr. 3 (w/dist.)

84

f Harm. w/bar

A.H.

TAB

5 (5) 2 3 4 3 2 5 4

*Strike harmonic, pull up on bar and depress, then shake bar for vibrato.

E5 G5 E5 F#5 E5

A5 C5 A5 B5

Bb5 A5 G5 F5

Elec. Gtr. 3

88

TAB

22/19 17 19 20 20 17 15 15 17 17 15 13 17 17 18 17 18 15

92

E5 G5 E5 F#5 E5

Guitar

Harm.
gradual dive w/bar

G5 E5 F#5 C5

83

TAB

5 5

2 3 4 3 2 5

4

[illegible]

98

A5 C5 A5 B5 B♭5 A5 G5 F5

(8va)

3 3 3 3 7 10 8 10 8 7 8 1 1/2

TAB

17 15 13 15 13 12 13 12 10 12 10 12 11 7 10 8 10 8 7 8 9 10 9 10 9 7 9 7

Interlude:

100

E5 G5 E5 G5 E5 G5 E5

Elec. Gtr. 2

TAB

2 2 2 5 2 2 2 2 2 5 2 2 2 2 2 2 2 2 2 2 2 5 2 2 2 2

103

G5 E5

G5 E5

G5 E5

TAB

2 5 2 2 2 2 2 2 2 2 2 5 2 2 2 2 2 2 5 2 2 2 2 2 2 2

0 3 0 0 0 0 0 0 0 0 0 3 0 0 0 0 0 0 3 0 0 0 0 0 0 0

106

A5 C5 B5 A5 G5 F5 F#5 E5 G5 E5 F#5 E5

The musical score consists of two staves. The top staff is a treble clef staff with a key signature of three sharps (F#, C#, G#). It contains a sequence of chords: A5, C5, B5, A5, G5, F5, followed by a double bar line with repeat dots, then F#5, E5, G5, E5, F#5, and E5. The bottom staff is a guitar tablature staff labeled 'T' and 'B'. It shows fret numbers for each note: 2, 2, 2, 2, 2, 2, 2, 2, 5, 4, 2, 5, 3, 4, 2, 2, 5, 2, 2, 4, 2.

T
TAB 2 2 2 2 2 2 2 2 5 4 2 5 3 4 2 2 5 2 2 4 2

112 E5 G5 E5 F#5 E5 G5 E5 F#5 C5 B5 A5 F#5 E5 C5 B5

TAB 4 2 2 5 2 2 4 2 5 4 2 4 2 5 4

[illegible]

118

C5 B5 A5 F#5 E5 C5 B5 A5 F#5 E5 C5 B5 A5 F#5 G5

TAB

5 4 2 4 2 5 4 2 0 4 2 5 4 2 5

Chorus:

w/Rhy. Fig. 1 (*Elec. Gtr. 2*) 2 times

121 E5

Hon - es - ty, born in

125

me. Her - e - sy!

Outro:

(Drums end dbl.-time feel)

E5

129

Elec. Gtr. 2

P.M. -----

TAB

2 4 4 2 2 2 4 4 2 2 2 0 4 4 2 5 5 2 4 4 2

0 2 2 0 0 0 2 2 0 0 0 0 2 2 0 3 3 0 2 2 0

131

F#5 G5

G#5

Ow!

TAB

4 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 6 6 6 6 6 6 6

2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 4 4 4 4 4 4 4

133

E5

G5 E5

P.M. -----

TAB

2 2 4 4 2 2 2 4 4 2 2 2 0 2 2 4 4 2 5 2 4 4 2

0 0 2 2 0 0 0 2 2 0 0 0 0 0 0 2 2 0 3 0 2 2 0

135

F#5 G5

G#5

TAB

4 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 6 6 6 6 6 6 6

2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 4 4 4 4 4 4 4

137

C#5 G#5 C#5 Eb5 Bb5 Eb5 E5

P.M. -----

TAB

6 6 6 8 8 8 2

4 4 4 6 6 6 0

MEDICINE MAN

All gtrs. in Drop D tuning: ⑥ = D

Moderately ♩ = 96

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Drums & bass
(fade in)

Intro:

D5
Elec. Gtr. 1 (w/dist.)

E5 F5

D5

E5 F5

6

f P.M. -----

P.M. -----

TAB

0 0 0 0 0 0 0 0 2 3 x x x x x x x x 0 0 0 0 0 0 0 0 2 3 x x x x x x x x

D5

Riff A

9

TAB

0 2 3 3 0 2 3 3 0 2 3 3 0 2 3 3 0 2 3 3

11

E5 F5 E5 F5

P.M. -----

P.M. -----

TAB

0 0 0 0 0 0 0 0 2 3 x x x x x x x x 0 0 0 0 0 0 0 0 2 3 x x x x x x x x

13

E5 F5 D5 E5 F5 F#5 G5 Elec. Gtr. 2

P.M. -----

P.M. -----

TAB

0 0 0 0 0 0 0 0 2 3 x x x x x x x x 0 0 0 0 0 0 0 0 2 3 4 5 4 5 6 7

N.C.

D5

Elec. Gtr. 1

15

TAB

3 4 4 6 4 3 4 3 3 5 3 2 3 2 3 2 5 2 4 5 0 2 3 2 3 0 2 3 2 3

5 7 5 3 5 5 7 5 4 5 4 5 4 5 4 5 4 5

17

C5 Bb5 A5 E5 F5

TAB

0 2 3 2 3 3 0 2 3 2 3 3

7 5 3 1 0 2 3

Verse:

19 D(b5,β) D5

1. Man - y dis - tant miles a - way, — past the shores of ev - er dark, —
 2. Once proud and fear - less men, — with de - sire in their eyes. —

Rhy. Fig. 1

Elec. Gtr. 3 (clean-tone)

mp

TAB

3 1 0 3 2 0

w/Rhy. Fig. 1 (Elec. Gtr. 3) 3 times

21 D(b5,β) D5

there stays a mag - ic man — who bears an e - vil mark. —
 Lost strong and fruit - ful lives — to self - in - dul - gent ties. —

23 D(b5,β) D5

He helps all — con - cerned, — those who come a - gain — re - turn. —
 Their souls were dipped in ven - om then put in - to — a box. —

25 D(b5,β) D5

In - ject - ing lies while fires burn — the dev - il's heart — with an - gel's words! —
 Then placed up - on a crowd - ed — shelf where count - less souls — now rot! —

Elec. Gtr. 1

TAB

x x x 2 3 3 2 3

w/Riff A (Elec. Gtr. 1) 2 times

27

w/Rhy. Fig. 1 (Elec. Gtr. 3) 2 times

31 D(b5,β) D5

Have you won-dered what heav - en's like? He can show you in just one night.
Have you won-dered what hell is like? He can take you there.

33 D(b5,β) D5

O - ver-whelm-ing with eu - phor-ic lift, to lure you in to steal your gift!
Just one taste and you'll be back, and by the high you'll swear!

Elec. Gtr. 1

TAB

x x x 2 3 3 2 3

Pre-chorus:

35

In - tox - i - ca - tion, seep-ing down to the bone,

TAB

0 2 3 2 3 0 2 3 2 3 0 2 3 2 3 0 2 3 2 3

37

and there's no ques - tion to where you have to go!

TAB

0 2 3 2 3 0 2 3 2 3 0 2 3 2 3 0 2 3 2 3

Chorus:

C5 Bb5 A5 E5 F5 D5 E5 F5

39

Un - der - stand, _

Rhy. Fig. 2

P.M. - - - - -

TAB

7 5 3 2 2 3 0 0 0 0 0 0 0 2 3 x x x x x x x

41

D5 E5 F5 D5 E5 F5

just take his hand, _ he's the med - i - cine

P.M. - - - - -

P.M. - - - - -

TAB

0 0 0 0 0 0 0 2 3 x x x x x x x 0 0 0 0 0 0 0 2 3 x x x x x x x

43

D5 E5 F5 F#5 G5 D5 E5 F5

man. _ Un - der - stand, _

P.M. - - - - -

P.M. - - - - -

TAB

0 0 0 0 0 0 0 2 3 4 5 0 0 0 0 0 0 0 2 3 x x x x x x x

45

D5 E5 F5 D5 E5 F5

just take _ his hand, _ he's the med - i - cine

P.M. - - - - -

P.M. - - - - -

TAB

0 0 0 0 0 0 0 2 3 x x x x x x x 0 0 0 0 0 0 0 2 3 x x x x x x x

1. D5 E5 F5 F#5 G5 N.C.

47 man. _____

end Rhy. Fig. 2 Elec. Gtr. 2

P.M. -----

Elec. Gtr. 1

TAB

0 0 0 0 0 0 0 2 3 4 5

4 6 3 4 5 3 3 5 3 2 3 2 3 2 2 4 4

5 7 5 3 5 3 5 7 5 4 5 4 5 4 5 6 5

2. D5 E5 F5 F#5 G5 D5 F5 F#5 G5 Ab5

49 man. _____ Oh! _____

Elec. Gtr. 2

P.M. -----

Elec. Gtr. 4 (w/dist.)

f

18 (10) 6

TAB

0 0 0 0 0 0 0 2 3 4 5

3 2 0 0 3 4 5 6

Guitar Solo:

Ab5

51

A.H. --- 1 1/2

TAB

6 3 6 4 7 6 7 6 5 6 9 8 7 6 8

53

(A.H.)

8 (8) 8 (8) 8 (8) 8 (8) 8 (8) 7 7 6

13

6 5 3 0

55

10 14 13 10 12 13 10 12 (12) 10 13 10 13 12 10 11 10 12 10 12 11 10 9 (9) 10 9

6 5 3 0

57

8va

10/12 13 12 13 11/12 15 18 17 15 10 17 15 18 17 15 18 17 15 18 17 15 15 15

6

3 4 5 6

59

TAB

TAB

61

G5 F5 D5

*15^{ma} - -

harm.
w/trem. bar

TAB

TAB

*Hit harmonic and gradually depress trem. bar to slack.


64

8^{va}

TAB

TAB

65 (8^{va})



TAB

12 13 12 10 13 10 12 13 13 14 13 11 14 11 13 14 14 15 14 12 15 12 14 15 15 16 15 13 16 13 15 16

The first measure of the song is written in treble clef with a key signature of two sharps (F# and C#). The melody consists of a half note G4 (first line), a half note A4 (second line), a half note B4 (third line), and a half note C5 (third space). The bass line consists of a half note G2 (first space), a half note A2 (first line), a half note B2 (second line), and a half note C3 (second space). The measure is marked with a '1' in a circle, indicating the first measure of the first system.

66 (8va)-----, F5 F#5 G5 Ab5 Bb5

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in G major (one sharp) and 4/4 time. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, and the guitar accompaniment is written on a six-line staff below the melody. The guitar part includes fret numbers (3, 4, 5, 6) and a "TAB" label. The melody includes a "P.M." (Palm Mute) marking and a "V" (Vibrato) marking. The score is divided into three measures by bar lines.

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in G major (one sharp) and 4/4 time. It features a guitar part with a treble clef and a bass line with a bass clef. The guitar part includes a key signature change from G major to E major (two sharps) in the second system. The bass line is a simple harmonic accompaniment. The score is labeled "P.M." for the guitar part and "TAB" for the bass line.

*Shake trem. bar vigorously.

Chorus:

w/Rhy. Fig. 2 (Elec. Gtr. 1)

71 D5 E5 F5 D5 E5 F5

Un - der - stand, just take his hand,

73 D5 E5 F5 D5 E5 F5 F#5 G5

he's the med - i - cine man.

75 D5 E5 F5 D5 E5 F5

Un - der - stand, just take

77 D5 E5 F5 D5 E5 F5 F#5 G5

his hand, he's the med - i - cine man.

Elec. Gtr. 2

Elec. Gtr. 1

TAB

4 6
5 7

79 F5 F#5 G5 Ab5

Elec. Gtr. 2

P.M. -----

w/harmonizer

TAB

9 4 4 6 4 3 4 5 3 3 5 2 3 5 2 4
5 7 5 3 5 7 4 5 6 4 5

Elec. Gtr. 4

TAB

3 4 5 6

*Hit harmonic and then slowly depress trem. bar to slack.

Begin fade

D7(#9)

C7(#9)

(8^{va})

93

95

Ab5

Fade out
G5 F5 D5

97

PRIMAL CONCRETE SLEDGE

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

All gtrs. in Drop D tuning: ⑥ = D

Moderately fast ♩ = 132

Intro:

N.C.

Elec. Gtr. 1 (w/dist.)

f w/trem. bar

pick slide

*Begin pick slide at fret 12.

N.C.
(D5)

f w/slight P.M. throughout

D5 G5 Ab5 F5 F#5 Eb5 D5 A5 Ab5 F5 F#5 Eb5

11 D5 G5 Ab5 F5 F#5 Eb5 D5 A5 Ab5 Eb5

TAB

13 N.C. (D5)

TAB

Whoa!

Rhy. Fig. 1

TAB

15

TAB

end Rhy. Fig. 1

Verse:

N.C. (D5)

17

1. There's a dou - ble stan - dard for the way we live, — if there's
(2.) man of a thou - sand re - tire - ments, — will

TAB

18

noth - ing to have, — well, then there's noth - ing to give. — I'll
al - ways be the one to tell you when to quit. — I

TAB

19

break a sweat — and I don't re - gret, — what you'd
won't take stock — in a with - ered man, — I'm

TAB

20

kill to see — brings out the God in me. —
reach - ing in - to you, I'll make you un - der - stand. — }

TAB

Chorus:

21 D5 G5 Ab5 F5 F#5 Eb5 D5 A5 Ab5 F5 F#5 Eb5 D5 G5 Ab5 F5 F#5 Eb5

Come__ and be with__ me. Live__ my twist - ed__ dream. Pro__ de - vot - ed__ pledge.

TAB

0 5 6 3 4 1 0 7 6 3 4 1 0 5 6 3 4 1

24 D5 A5 Ab5 G5 F#5 1. F5 E5 Eb5

Jun - gle pri - mal__ con - crete sledge.

TAB

0 7 6 5 4 3 2 1

w/Rhy. Fig. 1 (Elec. Gtr. 1)

N.C.
(D5)

26

Whoa!

28

2. The

[2.]

Interlude:

30 F5 E5 Eb5 D5

con - crete sledge.

P.M. ----- P.M. -----

TAB

3 2 1 4 5 4 8 4 4 5 4 6 4 5 6 5 9 5 4 5 4 6 4 0 0 0 0 0 0 0 0 0 0 0 0

33

P.M. -----

TAB

4 5 4 8 4 4 5 4 6 4 5 6 5 8 5 6 5 8 5 6 5 8 5 6 5 9 6 8 6 5

35

P.M. P.M. P.M. --- P.M. P.M. P.M. ---

TAB

5 0 5 6 0 5 0 0 5 0 5 4 0 5 0 0

37 Eb5 F5 Eb5 F5 Eb5 F5 Eb5

P.M. P.M. P.M. --- P.M. P.M. P.M. ---

TAB

5 0 5 6 0 5 0 0 0 1 3 1 1 3 1 1 3 1

39 D5

P.M. P.M. P.M. --- P.M. P.M. P.M. ---

TAB

5 0 5 6 0 5 0 0 5 0 5 4 0 5 0 0

41

P.M. P.M. P.M. - - - P.M. - - - P.M. P.M.

41

42

43

44

45

46

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520

521

522

Elec. Gtr. 2 (w/dist.)

43

f

11 10 8 10 8 6 10 8 6 6 6 10 8 7 10 8 7 6 7 6 8 7 6 7 6 6 7 6 6 7 5 7 5 8 7 5 5 6 7 5 4 7 5 4 5 4 6 5 4 6 5

Elec. Gtr. 1

4 5 6

4 5 6

45

Elec. Gtr. 2 tacet

E♭5 F5 F♯5 A♭5 A5 F♯5 A♭5 G5 F5 E♭5

TAB

5 (5)

[illegible]

w/Rhy. Fig. 1 (Elec. Gtr. 1)
N.C.
(D5)

47

Whoa!

49

Chorus:

51 D5 G5 Ab5 F5 F#5 Eb5 D5 A5 Ab5 F5 F#5 Eb5 D5 G5 Ab5 F5 F#5 Eb5

Come_ and be with_ me. Live_ my twist - ed_ dream. Pro_ de - vot - ed_ pledge.

Elec. Gtr. 1

TAB 0 5 6 3 4 1 0 7 6 3 4 1 0 5 6 3 4 1

54 D5 A5 Ab5 G5 F#5 F5 Eb5

Jun - gle pri - mal_ con - crete...

TAB 0 7 6 5 4 3 1

56 D5 G5 Ab5 F5 F#5 Eb5 D5 A5 Ab5 F5 F#5 Eb5 D5 G5 Ab5 F5 F#5 Eb5

Come_ and be with_ me. Live_ my twist - ed_ dream. Pro_ de - vot - ed_ pledge.

TAB 0 5 6 3 4 1 0 7 6 3 4 1 0 5 6 3 4 1

59 D5 A5 Ab5 G5 F#5 F5 E5 Eb5

Jun - gle pri - mal_ con - crete sledge.

TAB 0 7 6 5 4 3 2 1

SHATTERED

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Fast ♩ = 204

Intro:

Play 4 times

C#5

Elec. Gtr. 1 (w/dist.)

E5 D5 E5

f

P.M. -----

D5/A

E5

P.M. -----

Play 4 times

F#5

A5

B5

C5

B5

A5

F#5

P.M. -----

Verse:

C#5

1. It's storm - ing bro - ken glass, corp - ses left in
2. Life crush - ing tur - bu - lence, this wrath can't be de -

P.M. -----

16



piles.
nied.

Wish - ing Un - gra - cious bludg - eon - ment that
you could help your friends.

(P.M.)

TAB



4 4 4 4 4 4 4 4

6 6 7 6 4 4 6 4

4 4 6 4 4 6 4 4

19

breaks the earth for miles.
stand - ing where they died.

(P.M.)

TAB

6 6 4 4 6 6 4 7 7 4 6 6 4 4 4 4 4 4 4 4 2 2 0

22 D(9)/A C#5

Noth - ing can stop — it, the day has — come,
Ech - oes haunt - ing, a hol - low plan - et,

hold — — — — — P.M. — — — — —

TAB 3 0 6 6 7 6 6 7 4 4 4 4 4 4 4 4

from below it's cat-a-stroph-ic.
lac-er-a-tions, dis-sect-ed na-tion.

(P.M.)

TAB

6 6 7 6 7 6 6
4 4 4 4 4 4

D(9)/A

B5

28

hold -----|

TAB

Pre-chorus:

G#5

B5

C#5

D5

31

Rhy. Fig. 1

Freez - ing,

P.M. -----|

TAB

C#5

B5

G#5

34

there's no heal - ing,

{ fam - 'lies are } dy -

{ ev - 'ry - one's }

P.M. -----|

TAB

Chorus:

B5

C#5

D5

C#5

B5

G#5

F#5

37

- ing.

This world is shat - tered.

end Rhy. Fig. 1

Rhy. Fig. 2

P.M. -----|

TAB

40

A5 B5 C5 B5 A5 F#5

All shat - tered.

end Rhy. Fig. 2

(P.M.) - - - - - P.M. - - - - -

TAB

4 4 4 2 4 0 1 2 0 2 5 3 4 2 0 4 2 3 4 2 4 4 5

44

1. 2. C5

(P.M.) - - - - - w/trem. bar

TAB

4 4 4 2 4 0 2 2 0 4 (4) (2) 4 5

Interlude:

49

B5 A5 F#5 C5

TAB

5 4 3 2 0 4 (4) (2) 5

54

B5 A5 F#5 C5 B5 A5 F#5

TAB

5 4 3 2 0 4 (4) (2) 5 5 5 4 3 2 0 4

59 C5

TAB

(4)
(2)

5

2 3 2 0

Guitar Solo:

63 N.C. Elec. Gtr. 2 (w/dist.) C#5

TAB

11

9 12 9 11

9 12 9 11

9 12 9 11

67 Elec. Gtr. 1 P.M. ----- P.M. -----

TAB

2 2 3 3 4 4

4 5 5 6 6 11

11 9 9 9 9 9 9 13

13 9 9 9 9 9 9 14

67

TAB

12 9 12 9 12 9 12 9

12 9 12 9 12 9 12 9

12 9 12 9 12 9 12 9

67 P.M. -----

TAB

14 9 13 9 13 9 11 9

11 9 13 9 13 9 11 9

11 9 9 9 9 9 9 13

70

B5 C5 C#5

TAB

P.M. -----

TAB

73 D#5

w/bar

TAB

P.M. ----- P.M. -----

TAB

76

TAB

P.M. ----- P.M. -----

TAB

8va----- F#5 F5 E5 C#5

79

TAB

TAB

82

TAB

TAB

86

TAB

TAB

*Depress trem. bar, hit note, release bar to normal position and then depress bar to slack.

D#5

Elec. Gtr. 1

P.M. -----

[illegible]

93 E5 F#5 G#5 G5

P.M. - - - - -

TAB

4		4	x	x	4	4	4	4	4	4	4	6	5
4		4	x	x	4	4	4	4	4	4	4	4	3
2	2	2	x	x	2	2	2	2	2	2	2	2	2

Pre-chorus:

w/Rhy. Fig. 1 (*Elec. Gtr. 1*)

97 G#5 B5 C#5 D5 C#5 B5 G#5

Freez - ing, there's no heal-

101

ing, ev - 'ry-one's dy - ing. This world is shat -

Chorus:

w/Rhy. Fig. 2 (Elec. Gtr. 1) 4 times

105 F#5 A5 B5 C5 B5 A5 F#5
- tered, _____ all

109 

113

shat - tered. _____

A5 B5 C5 B5 A5 F#5

All

117

shat - tered. _____

A5 B5 C5 B5 A5 F#5

Outro:

N.C.

Elec. Gtr. 1

121

P.M. -----

TAB

5 6 7 5 7 7 4 5 6 4 6 6 2 3 4 2 4 4

124

(P.M.) -----

TAB

1 2 3 1 3 3 3 4 3 3 3 1 3

freely

F#5

Elec. Gtr. 2

8va

126

TAB

17 (17) 14 16 14 17 14 17 16 14 17 16 14 16 14 17 14 17 16 17 16 14

Elec. Gtr. 1

TAB

4 4 2

128 (8va)-----

TAB 17 14 15 14 15 14 16 14 16 14 16 14 13 14 13 16 13 16 14 16

TAB 13 14 13 16 13 16 13 14 16 14 15 14 16 14 15 14 16 14 16 14

129 (8va)-----

TAB 13 14 13 16 13 16 13 14 16 14 15 14 16 14 15 14 16 14 16 14

TAB 15 14 17 14 15 14 16 14 16 14 17 17 14 17 16 14 17 17 14 17 16 14

130 (8va)-----

TAB 15 14 17 14 15 14 16 14 16 14 17 17 14 17 16 14 17 17 14 17 16 14

TAB 15 14 17 14 15 14 16 14 16 14 17 17 14 17 16 14 17 17 14 17 16 14

131 (8va)-----

T
A
B

T
A
B

132 (8va)-----

T
A
B

w/trem. bar

T
A
B

134 (8va)-----

T
A
B

T
A
B

PSYCHO HOLIDAY

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Moderately ♩ = 102 (♩ = ♩)

N.C. Drums F5 Elec. Gtr. 1 (w/dist.)

f P.M. -----

4 G5 Bb/G G5 A/G G5 Ab/G G5

P.M. ----- P.M. ----- P.M. ----- P.M. -----

1. G5

8 15^{ma} harm. w/trem. bar * ~~~~~

Ab5 P.H. Ab5 P.H. D5 Ab5 P.H. D5 P.H.

2.25 15 6 4 6 5 4 5 7 4 6 4 6 5 4 5 7 4 6 4 6 5 4 5 7 4 6 4 6 5 4 5 7 4

11 Ab5 D5 Ab5 D5


P.H. P.H. P.H. P.H.

6 4 6 5 4 5 7 4 6 4 6 5 4 5 7 4 6 4 6 5 4 5 7 4

*Harmonic is played a little above the 2nd fret on the 3rd string.
Vibrato is made w/trem. bar.

§ Verse:

13 E5



1. Emp - ty and sweat - ing, _____


2,3. See additional lyrics

TAB

15 *Elec. Gtr. 1 cont. simile*

head ly - ing in your hands_ shak - ing in the cor - ner. Done too much al - co - hol, _

18



got - ta get a - way from it all, 'cause it feels my blood is freez - ing.

21 Ab5 D5 E5

Elec. Gtr. 1

P.H.

TAB

My self in - san - i - ty has

[illegible]

25 $A\flat 5$ $D5$ $A\flat 5$ $D5$

has tak - en its con - trol.

P.H. P.H. P.H. P.H.

TAB

27 $A\flat 5$ $E7$

P.H. P.M. - - P.M. - -

TAB

Chorus:

29 $B\flat/G$ A/G $A\flat/G$

Now I'm far from home, spend - ing time a - lone, it's time to set my de - mons free,
2nd time (you're) 2nd time (your)

w/wah

TAB

32 $G5$ $B\flat/G$ A/G

— yeah! Been put through the test, my mind laid to rest,
2nd time(your)

TAB

To Coda ♪ 1. | 2.

35 Ab/G G5 G5

I'm on a psy-cho hol-i-day. Huh!

2nd time (you're)

15^{ma} harm. w/trem. bar

TAB 1 2.25 5 3 5 4 3 6 3

Guitar Solo:

E5 Elec. Gtr. 2 (w/dist.)

38 f

TAB 0 0 3 0 0 2 0 0 3 5 (5)

40 grad. bend

TAB 12 13 12 12 15 12 13 12 12 14 12 13 12 12 15 15 14

42 8^{va} G5

TAB 15 17 18 15 17 18 15 17 18 15 17 18 15 17 18 15 17 18 15 17 18

43 (8^{va})

TAB 15 17 18 17 18 17 15 17 15 18 15 17 18 17 15 17 15 18 15 18

(8va)

44

15 10 22 15 10 22 15 10 22 15 10 22 15 10 22 15 10 22 15 10 22

TAB

Detailed description: This system contains measures 44 and 45. Measure 44 features a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of eighth notes grouped in threes, with a dotted eighth note at the end. The fretboard diagram below shows the sequence of frets: 15, 10, 22, 15, 10, 22, 15, 10, 22, 15, 10, 22, 15, 10, 22, 15, 10, 22, 15, 10, 22. Measure 45 continues the pattern with similar eighth-note triplets and a dotted eighth note, ending with a double bar line and a key signature change to three sharps (F#, C#, G#).

(8va)

45

14 17 20 14 17 20 15 10 22 15 10 22 14 17 20 17 14 15 11 12 10 12

TAB

Detailed description: This system contains measures 45 and 46. Measure 45 continues the eighth-note triplet pattern from the previous system. Measure 46 introduces a new melodic line with eighth notes and a dotted eighth note, featuring a key signature change to three sharps (F#, C#, G#). The fretboard diagram for measure 46 shows frets: 14, 17, 20, 14, 17, 20, 15, 10, 22, 15, 10, 22, 14, 17, 20, 17, 14, 15, 11, 12, 10, 12.

E5

46

12 13 12 12 15 12 13 12 12 14 12 15 17 17 17 15

TAB

Detailed description: This system contains measures 46 and 47. Measure 46 features a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The melody consists of eighth notes and a dotted eighth note. The fretboard diagram shows frets: 12, 13, 12, 12, 15, 12, 13, 12, 12, 14, 12, 15, 17, 17, 17, 15. Measure 47 continues the pattern with similar eighth notes and a dotted eighth note, ending with a double bar line and a key signature change to two sharps (F#, C#).

(8va)

48

19 15 17 18 15 15 17 14 15 17 14 15 18 15 15 17 14 15 17 14 15

TAB

Detailed description: This system contains measures 48 and 49. Measure 48 features a treble clef, a key signature of two sharps (F#, C#), and a common time signature. The melody consists of eighth notes and a dotted eighth note. The fretboard diagram shows frets: 19, 15, 17, 18, 15, 15, 17, 14, 15, 17, 14, 15, 18, 15, 15, 17, 14, 15, 17, 14, 15. Measure 49 continues the pattern with similar eighth notes and a dotted eighth note, ending with a double bar line and a key signature change to one sharp (F#).

(8va)

49

19 15 17 17 14 15 19 15 17 17 14 15 19 19

TAB

Detailed description: This system contains measures 49 and 50. Measure 49 features a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of eighth notes and a dotted eighth note. The fretboard diagram shows frets: 19, 15, 17, 17, 14, 15, 19, 15, 17, 17, 14, 15, 19, 19. Measure 50 continues the pattern with similar eighth notes and a dotted eighth note, ending with a double bar line and a key signature change to no sharps or flats.

G5 (8va)

50

15 17 18 17 18 17 15 17 15 18 15 18 17 18 17 15 17 15 18 15 18 17 18 17

TAB

Detailed description: This system contains measures 50 and 51. Measure 50 features a treble clef, a key signature of no sharps or flats, and a common time signature. The melody consists of eighth notes and a dotted eighth note. The fretboard diagram shows frets: 15, 17, 18, 17, 18, 17, 15, 17, 15, 18, 15, 18, 17, 18, 17, 15, 17, 15, 18, 15, 18, 17, 18, 17. Measure 51 continues the pattern with similar eighth notes and a dotted eighth note, ending with a double bar line and a key signature change to one sharp (F#).

51 (8^{va})

TAB 15 17 18 17 18 15 18 15 17 18 15 17 16 15 16 15

w/trem. bar

52 (8^{va})

TAB 18 15 15 15 15 15 15

w/trem. bar

*Bend note and then gradually depress trem. bar in 1/2 step increments.

54 A5 (8^{va})

TAB 20 17 20 17 19 20 17 19 20 17 18 19 17

D.S. § al Coda

56 B5

TAB 17 22

15^{ma}

3. I'm

⊕ Coda

58 G5 Bb/G A/G

TAB 3 3 2

harm. w/trem. bar

w/trem. bar

Now I'm far from home, spend - ing time a - lone,

*Depress trem. bar, hit harmonic, then gradually release bar to normal position.

64 A/G A/b/G G5

my mind laid to rest, I'm on a psy - cho hol - i - day.

(w/trem. bar) - - - - -

harm. w/bar

TAB 2 1 5

[illegible]

69 Ab5 G5

it's time to set my demons free.

THE SLEEP

Words and Music by

VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
 REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Moderately ♩ = 80

Intro:

N.C.

Am

Fmaj7

F7/A

Cymbal swell

Rhy. Fig. 1
 Acous. Gtr.

mf hold throughout

§ Verse:

16 C B C F#m

1. Un - der - stand - ing what has hap - pened be - fore us.
2. Un - sure and ____ scared we are plan - ning our re - prise.

TAB

2 2 2 2 1 1 2 2 0 0 0 0 2 0

18 C B C F#m

We are con - fined to a dark - ened hid - den tomb.
Re - volves a - round us what we don't know an - y - more.

TAB

1 2 2 2 2 1 1 1 2 1 0

2 3 3 3 3 2 2 2 3 2 2

20 C B C F#m

The con-quer - ing of our world as we knew it.
The odds a - gainst us, yet we're strong - er and pre - vail - ing.

TAB

1 2 2 2 2 1 1 1 2 0 0 0 0 2 0

22 C

Rise a - bove this pit of sor - row and pain.
Learn from mis - takes, count - ing

1. C F#m

TAB

2 2 2 1 1 2 1 2 0 0 0 0 2 0

24 C B C F#m

A - mong the few we are the a - vant lead - ers.

TAB

1 2 2 2 2 1 1 1 2 0 0 0 2 0

2 3 3 3 2 2 2 2 3 2 2 2 3 2

To Next Strain | 2.
(*To Chorus:*)

To Next Strain [2.
(To Chorus:)

26 C B C F#m C F#m

We've got to live__ through this trou-ble and de-cay.____ souls__ for sale.____

TAB

1 2 1 2 2 2 2 1 1 1 2 0 0 0 0 0 0 1 1 2 1 0 0 0 0 2 1

2 3 2 3 3 3 3 2 2 2 2 2 2 2 2 2 2 2 2 3 2 2 2 2 2 2 1

Chorus:

29 E5 F#m G B5 A5

This ques - tion haunts_ my mind,___

P.M. - - - - P.M. - - - - P.M. - - - -

TAB

2 0 0 0 0 2 2 2 2 5 5 5 5 5/9 7 9 2

0 0 0 0 2 2 2 2 3 3 3 3 3 3/7 5

31 E5 F#m G B5 A5

will we sur - vive__ this night?__

P.M. - - - - P.M. - - - - P.M. - - - -

TAB

2 0 0 0 0 0 2 2 2 2 5 3 5 3 5 3 5 3 5 3 7 5 3 2

33 E5 F#m G B5 A5

We're har - bor - ing the meek,

P.M. - - - - P.M. - - - - P.M. - - - -

TAB

2 0 0 0 0 2 2 2 2 5 5 5 5 5/9 7 2 3 0 2 3 0 2 3 0 3 2

1. 35 E5 F#m G B5 A5 N.C.

will we sur - vive the sleep?

P.M. - - - - P.M. - - - - P.M. - - - - w/trem. bar

TAB

2 0 0 0 0 2 2 2 2 5 5 5 5 5/9 7 (7) 0 2 3 2 3 4

37 C B C F#m C B C F#m D.S. %

TAB

1 2 1 2 2 2 2 1 1 1 2 0 0 0 2 0 1 2 2 2 2 1 1 1 2 1 0

2. 41 E5 F#m G B5 A5

will we sur - vive the sleep?

P.M. - - - - P.M. - - - - P.M. - - - - w/trem. bar

TAB

2 0 0 0 0 2 2 2 2 5 5 5 5 5/9 7 (7) 5

Interlude:

w/Rhy. Fig. 1 (Acous. Gtr.)

43 Am Fmaj7 F7/A Am Fmaj7 F7/A

47 Elec. Gtr. 2 (w/dist.) Am Em7/A Am Fdim7 Am Em7/A Am Fdim7 A5

mf

TAB 5 4 5 6 5 4 5 6 5 4 5 6 5 4 5 6 13 12 10

Elec. Gtr. 1 & Acous. Gtr.

TAB 2 2 0

Guitar Solo:

Elec. Gtr. 1 tacet

Am

Elec. Gtr. 3 (w/dist.)

Am(maj7)

Am7

Am6

53 *f*

TAB 12 12 12 12 12 12 (12) 10 12 12 10

1/2 1/2 w/trem. bar

Acous. Gtr.

TAB 0 7 5 3 0 3 5 7 0 6 5 3 0 3 5 6 0 5 5 3 0 3 5 5 0 4 5 3 0 3 5 4

Am Am(maj7) Am7 8va Am6

55

TAB

12 12 12 15 17 19 19 (19) 17 20 20 17

Fdim7 (8va)

57

TAB

20 19 17 19 17 19 17 20 17 20 18 17 18 17 18 17 19 17 17 16

TAB

3 4 3 4 6 7 6 7 9 10 9 10 12 13 12 13

58

TAB

17 16 17 16 14 14 16 14 12 12 14 12 10 10 12 10 9 9 10 9 7 7 9 7 5 5 7 5 4 4 5 4

TAB

9 10 9 10 12 13 12 13 6 7 6 7 3 4 3 4

Acous. Gtr. tacet

A5 Am F6 Dm G

59 *15^{ma}* *8^{va}*

Harm. w/trem. bar

grad. bend

TAB

2 2:25 20 20 20 20 20 20 17 19 20 20 (20) 17 19 19

Elec. Gtr. 1 & Acous. Gtr. Rhy. Fig. 2 Elec. Gtr. 1

P.M. P.M. P.M. P.M.

TAB

2 2 0 3 2 0 3 3 3 2 0 0 0 3 3 3 3 3 3 3

w/Rhy. Fig. 2 (Elec. Gtr. 1) 3 times

Am F6 Dm G Am F6 Dm G

(8^{va})

grad. bend A.H. w/wah

TAB

22 (22) 17 (17) 12 10 10 10 10 (10) (4)5 (5)7 (7)9 (9)10

Am F6 Dm G

66

TAB

12 (12) 10 12 13 12 12 (12) 10 12 13 12 17 15 (15) 13 15 13 12 13 15 13 12 12 10 0 10

E5

68

Bb5

B5

Rhy. Fig. 3A

Acous. Gtr.

Rhy. Fig. 3

Elec. Gtr. 1

P.M. - - - - -

E5

Bb5

B5

end Rhy. Fig. 3A

70

end Rhy. Fig. 3

P.M. - - - - -

Am

F6

Dm

G

Elec. Gtr. 3

72

8va

TAB

20 20 20 20 20 20 17 19 20 20 (20) 17 19 19

Elec. Gtr. 1

P.M. -----| P.M. -----| P.M. -----| P.M. -----|

TAB

3 2 0 3 3 3 2 0 0 0 2 0 3 3 3 2

Am

F6

Dm

G

74

grad. bend

A.H. -

TAB

22 (22) 17 (17) 12 (12) 10 10 10

P.M. -----|

P.M. -----|

P.M. -----|

P.M. -----|

TAB

3 2 0 3 3 3 2 0 0 0 2 0 3 3 3 2

Am

F6

Dm

G

76

(A.H.) - -

w/trem. bar

TAB

10 10 (10) 7 (7) (7) 7 7 5

P.M. -----|

P.M. -----|

P.M. -----|

P.M. -----|

TAB

3 2 0 3 3 3 2 0 0 0 0 0 2 0 3 3 3 2

Am

F6

Dm

G

78

Harm. w/trem. bar 2 1/2

P.M. -----

P.M. -----

P.M. -----

P.M. -----

*Strike harmonic, pull up on trem. bar 2 1/2 steps, release bar and shake.

Am

F6

80

P.M. -----

P.M. -----

Dm

G

(8va)

81

P.M. -----

P.M. -----

Am

F6

(8^{va})

82

T
A
B

17 20 22 17 20 17 17 20 22 20 22 20 17 20 17 17 17 20 17 20 17 20 17 17 17 20 17 20

P.M. -----

P.M. -----

T
A
B

0 0 0 0 0 0 3 2 3 3 3 2

Dm

G

(8^{va})

83

T
A
B

17 17 20 20 17 20 20 17 20 20 20 20 20 20 20 20 20 20 20 19 17 20 19 17 20 19 17 20 19 17

P.M. -----

P.M. -----

T
A
B

0 0 0 0 0 0 3 2 3 3 3 2

w/Rhy. Figs. 3 & 3A (Elec. Gtr. 1 & Acous. Gtr.)

E5

Bb5

B5

E5

Bb5

B5

15^{ma}

84

T
A
B

22 (22) (22) 22 2 1/2 (22) (22)

88 E5 N.C. C B C D5 B/D#
Elec. Gtr. 1
w/trem. bar P.M. ---

TAB

2 (2) 0 2 3 4 1 2 1 2 2 2 2 1 1 1 2 2 2 2 7 9

0 (0) 2 3 4 2 3 3 3 3 2 2 2 3 2 3 5 6

Chorus:

91 E5 F#m G B5 A5
This ques - tion haunts my mind, ---

P.M. --- P.M. --- P.M. ---

TAB

2 0 0 0 0 2 2 2 2 5 5 5 5 5 7 7

0 0 0 0 2 2 2 2 3 3 3 3 3 3 5 5

93 E5 F#m G B5 A5
will we sur - vive this night? ---

P.M. --- P.M. --- P.M. ---

TAB

2 0 0 0 0 2 2 2 2 5 5 5 5 5 7 7

0 0 0 0 2 2 2 2 3 3 3 3 3 3 5 5

95 E5 F#m G B5 A5
We're har - bor - ing the meek, ---

P.M. --- P.M. --- P.M. ---

TAB

2 0 0 0 0 2 2 2 2 5 5 5 5 5 7 7

0 0 0 0 2 2 2 2 3 3 3 3 3 3 5 5

E5

F#m

G

B5 A5

D5

B/D#

97

will we sur - vive?_____

P.M. - - - - | P.M. - - - - | P.M. - - - - |

TAB 2 0 0 0 0 2 2 2 2 5 5 5 5 5/9 7 5 7 5 6

99

E5

F#m

G

B5 A5

Elec. Gtr. 2

8va throughout

This ques - tion haunts_ my mind,_____

TAB 20 19 17 19 18 17

Elec. Gtr. 1

P.M. - - - - | P.M. - - - - | P.M. - - - - |

TAB 2 0 0 0 0 2 2 2 2 5 5 5 5 5/9 7 5 3 2

101

E5

F#m

G

B5 A5

D5

B/D#

will we sur - vive_ this night?_

TAB 20 19 17 19 18 14

P.M. - - - - | P.M. - - - - | P.M. - - - - |

TAB 2 0 0 0 0 2 2 2 2 5 5 5 5 5/9 7 5 7 5 6

103 E5 F#m G B5 A5

We're har - bor - ing the meek,

TAB 20 19 17 19 18 19

P.M. - - - - P.M. - - - - P.M. - - - -

TAB 2 0 0 0 0 2 2 2 2 5 5 5 5 5/9 7 3 2

105 E5 F#m G B5 A5 D5 B/D#

will we sur - vive this

TAB 20 19 17 19 18 17

P.M. - - - - P.M. - - - - P.M. - - - -

TAB 2 0 0 0 0 2 2 2 2 5 5 5 5 5/9 7 5 6

107 E5 N.C.

night? _____

Elec. Gtr. 1

w/trem. bar

P.M. throughout

TAB

2 0 (2) (0) 0 2 2 3 3 4

Outro:

109 C B C F#m

TAB

1 2 2 2 2 2 1 2 1 2 0 0 0 0 2 3

111 C B C F#m

Ow!

TAB

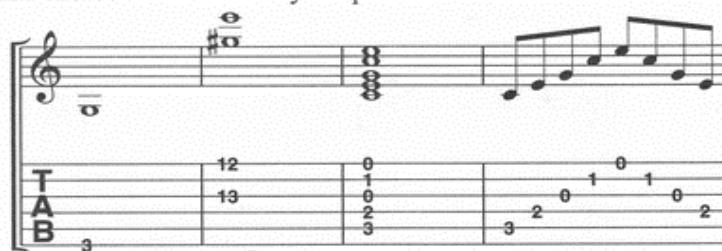
1 2 2 2 2 2 1 2 1 2 0 2

GUITAR TAB GLOSSARY

TABLATURE EXPLANATION

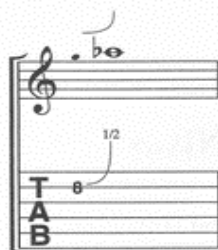
TAB illustrates the six strings of the guitar.

Notes and chords are indicated by the placement of fret numbers on each string.



String ⑥, 3rd fret String ⑤, 12th fret String ④, 13th fret A "C" chord C chord arpeggiated

BENDING NOTES



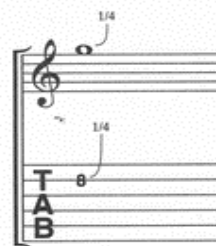
Half Step:

Play the note and bend string one half step (one fret).

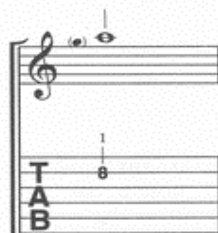


Whole Step:

Play the note and bend string one whole step (two frets).



**Slight Bend/
Quarter-Tone Bend:**
Play the note and bend string sharp.



Prebend (Ghost Bend):
Bend to the specified note before the string is plucked.



Prebend and Release:

Play the already-bent string, then immediately drop it down to the fretted note.

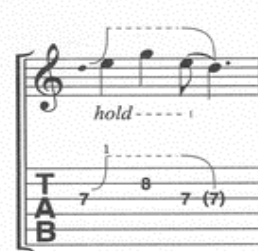


Unison Bends:
Play both notes and immediately bend the lower note to the same pitch as the higher note.



Bend and Release:

Play the note and bend to the next pitch, then release to the original note. Only the first note is attacked.



Bends Involving More Than One String:

Play the note and bend the string while playing an additional note on another string. Upon release, relieve the pressure from the additional note allowing the original note to sound alone.



Bends Involving Stationary Notes:

Play both notes and immediately bend the lower note up to pitch. Return as indicated.

ARTICULATIONS



Hammer On:

Play the lower note, then "hammer" your finger to the higher note. Only the first note is plucked.



Pull Off:

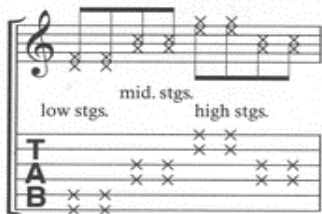
Play the higher note with your first finger already in position on the lower note. Pull your finger off the first note with a strong downward motion that plucks the string—sounding the lower note.



Legato Slide:

Play the first note and, keeping pressure applied on the string, slide up to the second note. The

diagonal line shows that it is a slide and not a hammer-on or a pull-off.



Muted Strings:

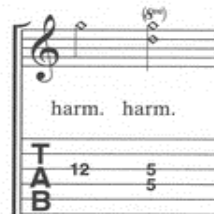
A percussive sound is produced by striking the strings while laying the fret hand across them.



Palm Mute:

The notes are muted (muffled) by placing the palm of the pick hand lightly on the strings, just in front of the bridge.

HARMONICS



Natural Harmonic:

A finger of the fret hand lightly touches the string at the note indicated in the TAB and is plucked by the pick producing a bell-like sound called a harmonic.

RHYTHM SLASHES



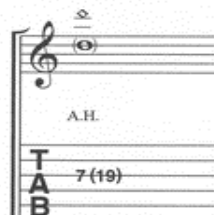
Strum Marks/ Rhythm Slashes:

Strum with the indicated rhythm pattern. Strum marks can be located above the staff or within the staff.



Single Notes with Rhythm Slashes:

Sometimes single notes are incorporated into a strum pattern. The circled number below is the string and the fret number is above.



Artificial Harmonic:

Fret the note at the first TAB number, lightly touch the string at the fret indicated in parens (usually 12 frets higher than the fretted note), then pluck the string with an available finger or your pick.

TREMOLO BAR



Specified Interval:

The pitch of a note or chord is lowered to the specified interval and then return as indicated. The action of the tremolo bar is graphically represented by the peaks and valleys of the diagram.



Unspecified Interval:

The pitch of a note or chord is lowered, usually very dramatically, until the pitch of the string becomes indeterminate.

PICK DIRECTION



Downstrokes and Upstrokes:

The downstroke is indicated with this symbol (▣) and the upstroke is indicated with this (∨).

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